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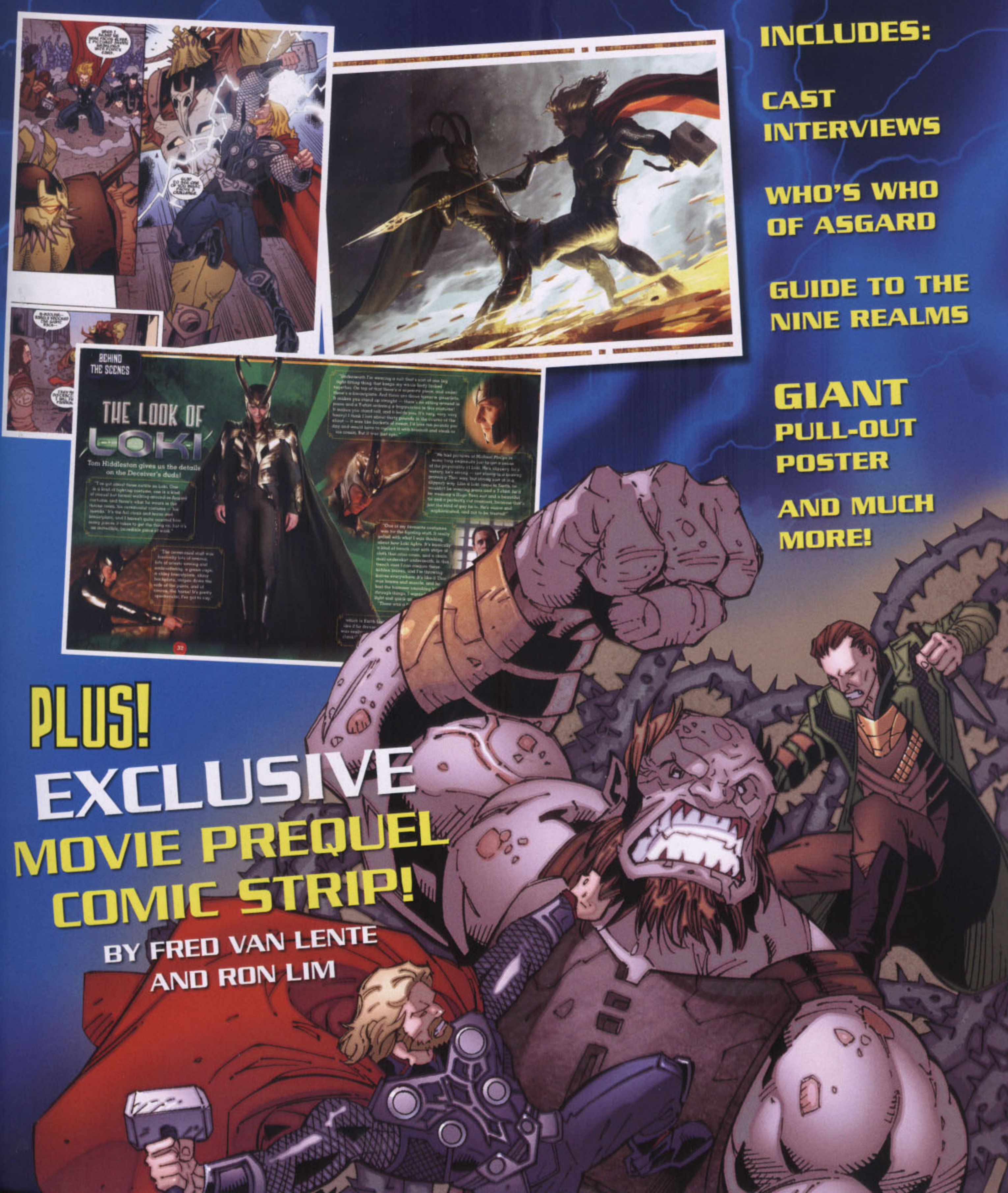
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BY FRED VAN LENTE AND RON LIM

PULL TO OPEN

DWM 434

16

> "There were a few hundred people at the harbour. It was like being one of the Beatles."

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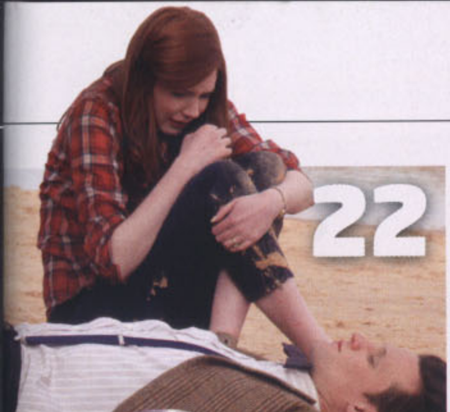

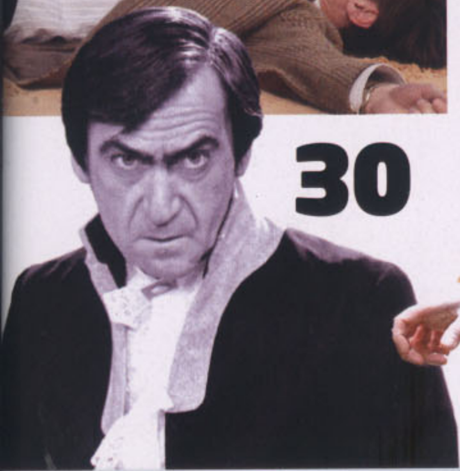

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LETTER FROM THE EDITOR

Welcome back! Well! How giddy and excited are you feeling after the incredible two-part opener to the new series? Wasn't that something *very* special? The Doctor – *dead!* And that little girl – *regenerating!* Just what the bithering flip is going on?!

Doctor Who's executive producer Steven Moffat recently said that they wanted to open with something 'as big as a finale', and they've certainly done that. But what does that mean for the finale itself? Well, the script for Episode 13 arrived in **DWM**'s inbox the other day, and I can tell you now that it's just as gut-wrenching, just as head-scratchingly boggling, and just as mad, brilliant and satisfing as you could ever want or expect. But there's a long way to go before we get to the end of *that*...

All this talk prompted the **DWM** team to have one of our daftie debates the other day. Namely, 'Which are better – season-openers or season finales?' It's a fun parlour game, and one that you can play with your own friends, should you be at a loose end waiting for the next episode to come on the telly. You just take each season's first and last story, and vote on which one is better. So – '*100,000 BC* or *The Reign of Terror*?' '*Planet of Giants* or *The Time Meddler*?' And so on.

Of course, this can throw up some tricky dilemmas – opinion was divided on '*Terror of the Autons* or *The Dæmons*?', not to mention '*The Leisure Hive* or *Logopolis*?' and '*Partners in Crime* or *Journey's End*?'. We were also a bit stumped with '*The Trial of a Time Lord* or *The Trial of a Time Lord*?' (*errr...?*), and we *all* abstained on '*Time and the Rani* or *Dragonfire*?' (as they're both equally brilliant).

This was obviously all an exercise in pointlessness – but we were wondering if it was the sort of thing we could tackle in our *Battle of Wits* column. It's actually quite tricky to come up with topics to debate, without one side of the argument seeming overly negative. For example, one idea was to argue the point that 'Season 22 *wasn't* violent and unimaginative'. Okay, fair enough. But, of course, the flip-side of that argument is that 'Season 22 *was* violent and unimaginative' – which is a pretty negative idea for us to fill a whole page with.

Instead, Toby and Johnny and I have decided that they should always be arguing from a positive viewpoint – *ie* 'which is better?', not 'which is worse'. Maybe it's easy to forget, when some of fandom always seems to focus on the negative things, but we all became fans of *Doctor Who* in the first place because we *love* it – from the beginning to the end.

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for **DWM**...

This month, Steven sits on an airport runway, and ponders the difficulties of keeping secrets...

I've got Doctor Who in my head! No, really, actually him, talking - and that's not *right*.

I'm half-asleep, not quite sure where I am, and suddenly I can hear the last of the Time Lords muttering lines from Episode 13 in a low and sinister tone. Now I'm slowly waking up, and remembering where I am. I'm sitting on a plane and I seem to be developing a strange new, very job-specific form of tinnitus. And then I see it - the giant quiff, swaying about like an alien frond. Yes - Matt Smith is in the next seat, learning his lines. Phew!

And there's River Song, a couple of seats over - surely she's about to spring up and yell "Spoilers!" And there's Rory, with his headphones on, trying to watch telly - he's probably waiting for the end of the scene so he can steal the whole thing with a single line (yeah, you watch him this series - every single time!).

We're in New York, we've been launching the new series, and now we're stuck on the tarmac waiting for take-off. We've been waiting for two hours. Now and then the Captain makes brilliant comedy announcements. Like this:

"Terribly sorry about this. But there's a sort of component that's not working. It's a cover. It's a cover and it's not covering. But there's another plane here, and it's got a similar sort of cover. And we're trying to buy it off them."

What?? Sorry, *what??* What is that other plane thinking?? There's a plane on the runway, selling off vital parts. "Sod it, just sell them the cover. Stick your coat over it, we'll be fine." I want that airline's name!

But speaking of spoilers - okay, we weren't, but Episode 13 is leaking out of the next seat, they're on my mind - I've been getting a bit grumpy lately. Not exactly a headline, I know (Piers calls me Mr Grumpy-Face more often than he uses my name), but it's a worry.

I have such fun, sometimes, writing. When I know I've got a good twist, or a cracker of a surprise - I type away, giggling like a lunatic, and imagine everyone reading it and dropping the script, or spraying their coffee, or falling over and clutching the butler for support (that's Piers, and it's not even *his* butler). And I think I've never felt so gleeful as when I was writing the opening two-parter of this series.

Now you've already seen it, and I hope you liked it, and I'm getting nervous already about you watching it. But, yeah, sitting here on the 15th of April, I'm also getting grumpy.

I did something I've never done before at the press launch - both here and in New York. I asked the press not to print any spoilers. Nothing about who died, not a word about Amy's predicament, certainly nothing about the cliffhanger at the end of Episode 2. And to my complete astonishment it worked. To date, sitting here, less than two weeks before the show airs, there's nothing in the press I didn't want there to be. Never expected that to work - just *asking*. It was funny too, because I could see all their faces fall. "But what are we going to *write*?" they were all mouthing.

Afterwards, I found *The Times*' Caitlin Moran crosslegged on the floor with her laptop, trying to make her deadline. "What am I going to write??" she wailed, "You're not allowing me to write anything!"

"Oh, just write a thousand nice words, without actually telling them anything about the show," I said. "I do it every month in **Doctor Who Magazine**."

"Don't they get cross?"

"Well I don't actually mention that's what I'm doing in the middle of my column, or anything. I'm not an idiot!"

So thank you, the press - to date you are all ladies and gentlemen, and I want to group hug you all. And I hope you don't give me cause to eat my words.

And hello the internet forums. And if I could switch you all off right now, sorry, but I would. Because some ghastly little show-off, who was lucky enough to be at our press night, has typed up the entire plot of Episodes 1 and 2 in the most bungling, ham-fisted English you can imagine, and put it where everyone can see it. I've got a copy of it on my screen right now, sent to me by a friend. All our months of work and effort, flattened and smeared and smudged into a dreary page of badly-chosen words.

> **"Stories are better if you don't know what's coming. More real. Moments you *remember*..."**

Episode 13 etc!
Episode 7 Spoilers!
Eps 1&2 Spoilers!

Illustration: Ben Morris

Gee. Thanks.

I could go on about what a horrible thing to do that was - especially when I'd so politely asked everyone to refrain from doing it - but that's not important. Stories are better if you don't know what's coming. More exciting, more real. Moments happen that you *remember*.

Recently, I got a big award - and I'm not just boasting. Well I am, of course I'm boasting, but the point is this: I didn't *know* I was going to get it. One of the best nights of my life - *so* exciting, such a surprise. Thing was, though, it was at the end of a very long night, and we'd already picked up an award for *Sherlock*, so I was... relaxed. I'd been relaxing for quite a long while, sometimes quite loudly. So by the time I was called to the stage, in that vast ballroom, I was genuinely worried I might not be able to find it. There was a real chance I was going to spend a good 20 minutes just milling around the tables, before sitting on the floor and bursting into tears. And when I did find the stage, I accidentally hugged a man who was just trying to direct me to the podium - God, he was scared! When I found the podium - oh, it was a tricky one - I clung to it and desperately tried to read the front of my award, so I'd know *what* I'd won (I hadn't been listening for a while).

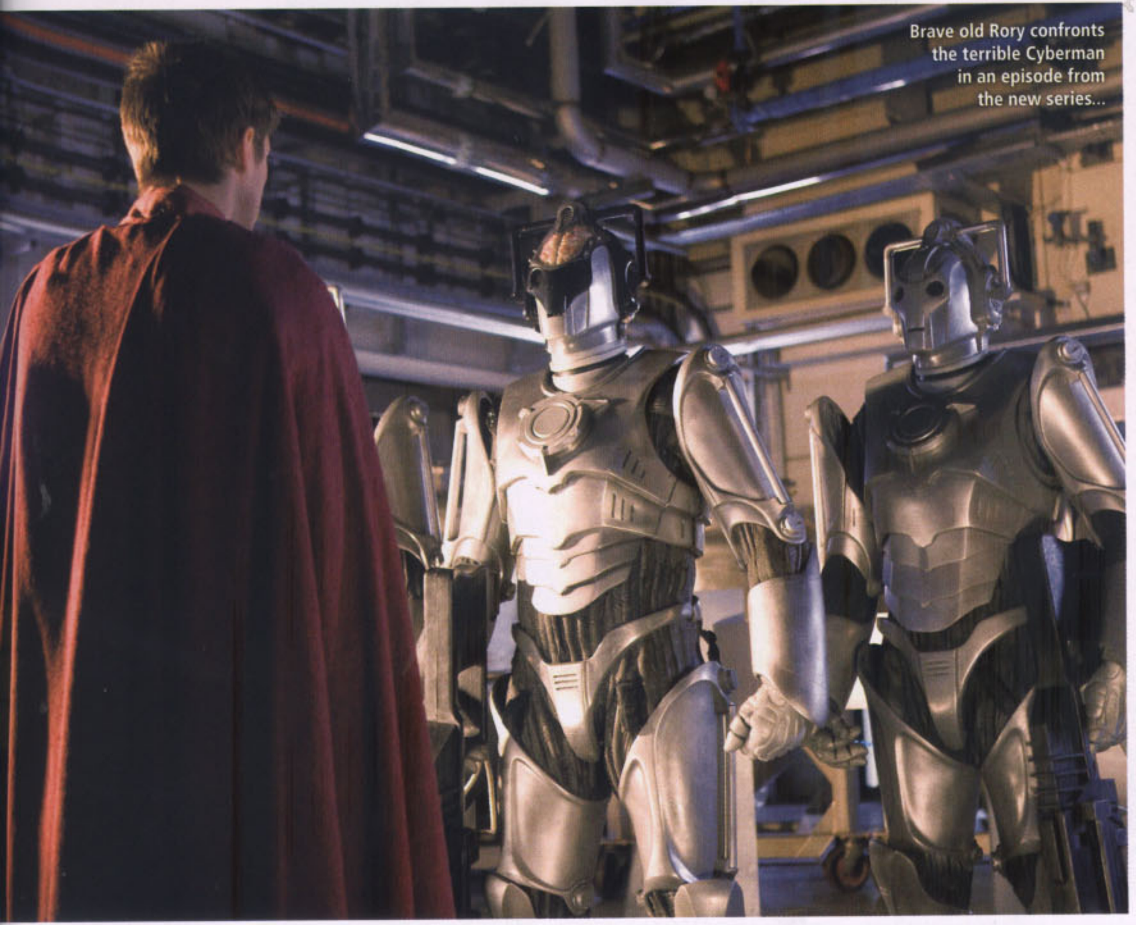
And as I attempted to form words, or even remember some, I thanked every available god and devil and celestial force that this wasn't going out on the television. My wife, however, was kind enough to record the whole thing on her iPhone.

And here's the thing. Here's what I'm driving at.

If we can get to Episode 13 with no more significant spoilers in the papers or on the forums... *I will post my entire speech to YouTube!!!* DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN



Brave old Rory confronts the terrible Cyberman in an episode from the new series...

The Cybermen are back later this year!

The Cybermen have been confirmed to make a return to *Doctor Who* later on this season – and a photograph can be seen above of the metal monsters facing Amy Pond's husband Rory.

The silver giants were first featured in the 1966 story *The Tenth Planet*, which was also the final story to feature the original Doctor, William Hartnell. They returned to face the Second Doctor, Patrick Troughton, in four stories (*The Moonbase*, *The Tomb of the Cybermen*, *The Wheel in Space* and *The Invasion*), before returning opposite the Fourth Doctor in *Revenge of the Cybermen*, the Fifth Doctor in *Earthshock* and *The Five Doctors*, the Sixth Doctor in *Attack of the Cybermen* and the Seventh Doctor in *Silver Nemesis*.

The Tenth Doctor met a different type of Cybermen from a parallel Earth in *Rise of the Cybermen/The Age of Steel*, *Army of Ghosts/Doomsday* and *The Next Doctor*, while the original space-faring breed of Cybermen returned to face the Eleventh Doctor in last year's *The Pandorica Opens* – as well as this year's new series.

At present it hasn't been confirmed which episode the Cybermen will make their return in. Keep watching! Also confirmed to be making a return in Episode 7, *A Good Man Goes to War*, is Dorium, played by Simon Fisher-Becker.

Dorium begged the writers to bring him back till he was blue in the face.

We last saw Dorium, the large blue-skinned alien who traded a vortex manipulator to River Song, in last year's *The Pandorica Opens*. Here we saw him at the intergalactic bar the Maldovarium in the year 5145.

A Good Man Goes to War, which brings the first half of the series to a climax, also features Frances Barber as the Eyepatch Woman, who has already been briefly glimpsed in Episode 2, and another appearance from Alex Kingston as River Song. As writer Steven Moffat recently told the *Radio Times*, "The battle of Demons Run has begun. And the Doctor's darkest hour is now..."

6pm: the new regular timeslot for Doctor Who?

The first two episodes of the new season have both aired at 6pm on BBC One – the earliest the show has been scheduled since its return to television in 2005. Although several other episodes have also aired at 6pm – notably the last three Christmas Day Specials – this has generally been the exception rather than the rule. Indeed, only last year's *The Vampires of Venice* and *The Big Bang* have also aired quite so early in the evening, and both had their viewing figures dented compared to other episodes in the series.

Although *Doctor Who* remains remarkably resilient in the ratings, whenever it has been scheduled, it will be intriguing to see if the 6pm slot continues for the rest of the run, or whether the schedulers will consider swapping it with the rather less successful *So You Think You Can Dance* – which, in the three weeks before *Doctor Who*'s return, had failed to reach even four million viewers.

Time will tell, of course – but **DWM** suggests you might like to keep your eye on the schedules, just in case! This issue went to press before the broadcast of *The Impossible Astronaut*, but we'll present a full round-up of *Doctor Who*'s ratings performance in *Public Image* next issue.

THIS ISSUE

Krotons on DVD!

More DVDs confirmed for 2012. DWM presents a round-up of all the stories yet to be released.

p8 ►

More Lost Stories!

***The Bill*'s Graham Cole and former companion Deborah Watling to join Colin Baker and Nicola Bryant for some more lost gems...**

p8 ►

Troughton's Fury!

David Troughton to read *Fury from the Deep* and a new story, *The Eye of the Jungle*, for AudioGO.

p8 ►

David Troughton Returns on Audio

Actor David Troughton has been confirmed as the reader of two forthcoming *Doctor Who* titles from AudioGO: the brand new Eleventh Doctor, Amy and Rory story *The Eye of the Jungle*, written by Darren Jones, and the talking book *Fury from the Deep* by Victor Pemberton, based on the chilling 1967 story featuring the Second Doctor, Jamie and Victoria. David, the son of Second Doctor actor Patrick Troughton, appeared in four TV *Doctor Who* stories, including 1972's *The Curse of Peladon* as King Peladon and 2008's *Midnight* as Professor Hobbes.

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The London listings magazine *Time Out* has published an edition with six collectable covers, all with images from the brand new series of *Doctor Who*, for its 20 April issue. The set of all six cover variants of the mag, which features an interview with showrunner Steven Moffat, is available from *http://shop.timeout.com/new-doctor-who-collector-s-set-time-out-magazine.html?DCMP=OTC-doctorwho&* for £20.00.

Doctor Who Adventures

Issue 216 of *Doctor Who Adventures*, the magazine for younger readers, is on sale now and comes complete with a Deadly Dalek Set. The mag examines the secrets of regeneration and look back at the real-life Apollo missions. Issue 217, out 12 March, has a free whoopee cushion and some *Doctor Who Monster Invasion* cards. The mag is available very week at the new regular price of £2.50.

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The Silence come for Amy Pond!
NEWS! JOKES! FRIGHTS!

The final countdown begins for the DVD range!

Zygons for 2012!

Twelve years after the *Doctor Who* DVD range began with *The Five Doctors*, there are only 24 stories from the 1963-1989 run left to be issued on the format (not including stories that no longer exist in the BBC archives, of course).

It is expected that these 24 remaining adventures will be issued by 2|entertain over the course of the next couple of years, in time for the show's 50th anniversary in 2013. Now, for the first time, **DWM** presents a full round-up of all the DVD releases still to come, with further details where known:

- **The Sensorites** (2012 release, featuring a new documentary produced by Chris Chapman)
- **The Reign of Terror** (2012 release. Only four of the six episodes exist in the BBC archives, but the story is planned to be issued 'in complete a form as possible' according to 2|entertain's Dan Hall)
- **Planet of Giants** (2012 release)
- **The Gunfighters** (June 2011 – to be issued as a twin pack with *The Awakening*, see next issue for full details)
- **The Tenth Planet** (currently unplaced – only Episodes 1, 2 and 3 exist of this four-part story, which showed the Doctor's first regeneration)
- **The Ice Warriors** (currently unplaced – only episodes One, Four, Five and Six exist of this six-part adventure)
- **The Krotons** (2012 release)
- **The Ambassadors of Death** (currently unplaced – requires extensive restoration)
- **The Mind of Evil** (currently unplaced. This story only exists in a black and white format, although it is hoped that a restored colour version may be completed for DVD)
- **Colony in Space** (currently unplaced)
- **The Dæmons** (currently unplaced)
- **Day of the Daleks** (September 2011, extras as previously announced in **DWM** 430, including optional new effects)
- **Invasion of the Dinosaurs** (currently unplaced, Part One currently only exists in black and white)
- **Death to the Daleks** (2012 release)
- **Terror of the Zygons** (2012 release)
- **The Android Invasion** (2012 release, featuring a new documentary produced by Ed Stradling)
- **The Face of Evil** (2012 release, featuring a new documentary produced by Chris Chapman)
- **The Sun Makers** (August 2011, full preview to appear in **DWM** shortly)
- **Nightmare of Eden** (2012 release)
- **The Awakening** (June 2011 – twin pack with *The Gunfighters*, see next issue for full details)
- **Paradise Towers** (July 2011, full preview to appear in **DWM** shortly)
- **Dragonfire** (2012 release – twin pack as the *Ace* box set with *The Happiness Patrol*)
- **The Happiness Patrol** (2012 release – twin pack as the *Ace* box set with *Dragonfire*)
- **The Greatest Show in the Galaxy** (2012 release)

In addition, *The Tomb of the Cybermen*, *The Three Doctors*, *The Robots of Death* and *Vengeance on Varos* will be re-released with new extras, the first three as the *Revisitations 3* box set due later this year, with *Varos* to follow sometime in 2012.

Contributors to three of the forthcoming commentaries have also been confirmed:

Dragonfire: actors Sophie Aldred and Edward Peel, writer Ian Briggs, director Chris Clough, script editor Andrew Cartmel and incidental music composer Dominic Glynn. The moderator is Mark Ayres.

The Happiness Patrol: actor Sophie Aldred, writer Graeme Curry, director Chris Clough, script editor Andrew Cartmel and incidental music composer Dominic Glynn. The moderator is Toby Hadoke.

The Greatest Show in the Galaxy: actors Sophie Aldred and Jessica Martin, writer Stephen Wyatt, director Alan Waring, script editor Andrew Cartmel and composer Mark Ayres. The moderator is Toby Hadoke.

Prices for all these titles have yet to be announced and release dates may change.

Victoria joins the Sixth Doctor and Peri on audio!

Audio company Big Finish has announced the remaining titles for the third series of *Doctor Who: The Lost Stories*, which comprises adventures that were planned for television but never made.

After three tales with the Fifth Doctor, Tegan and Nyssa this autumn (*The Elite*, *Hexagora* and *The Children of Seth*), the series takes a break and returns in May 2012, with three adventures featuring the Sixth Doctor and Peri.

The Guardians of Prophecy, by Johnny Byrne and adapted by Jonathan Morris, is a sequel to the 1981 story *The Keeper of Traken*. The Doctor and Peri face the evil Malador and an army of Melkurs, and the guest cast includes Graham Cole (reprising his role as the Melkur from the TV story), Nigel Lambert (*The Leisure Hive*) and Simon Williams (*Remembrance of the Daleks*).

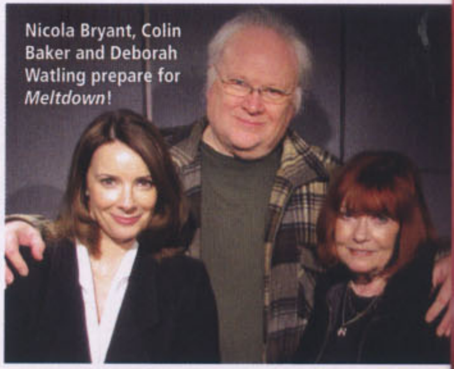
June 2012 sees the release of *Power Play* by Gary Hopkins, who has adapted his own original script for audio. The story is set on present-day Earth, and sees the Doctor catching up with Victoria Waterfield, the Doctor's former companion who was played by Deborah Watling in 1967/68.

"Not many people know that Deborah was planned to return in the mid-1980s," says producer David Richardson. "*Power Play* was a casualty of the 18-month hiatus that led to the cancellation of a number of scripts. Colin and Nicola were both delighted to work with Deborah." Guest stars include David Warwick (*The Pirate Planet*) and stand-up comedian and actor Miles Jupp (from BBC sitcom *Rev*).

Next up is *The First Sontarans*, written by Andrew Smith, in which the Doctor and Peri meet a Sontaran attack squad on Earth in the year 1892. Dan Starkey (who has played Sontarans in recent television episodes), will be playing Fleet Marshall Jaka.

The remaining *Lost Stories* in this series are narrated adventures performed by original cast members. August 2012 sees the release of the three-disc *The Masters of Luxor* by Anthony Coburn, adapted by Nigel Robinson. The story is performed by Carole Ann Ford (Susan) and William Russell (Ian), with guest star Joseph Kloska playing the Derivitrons and the Perfect One.

The series ends with *The Rosemariners* by Donald Tosh, adapted from his original 1967 script. Frazer Hines (Jamie) and Wendy Padbury (Zoe) narrate, with help from guest stars David Warner and Clive Wood.



Nicola Bryant, Colin Baker and Deborah Watling prepare for *Meltdown*!

In other news, Big Finish has announced a grand reunion of some of the First Doctor's companions in December 2011. *The Five Companions* brings together William Russell as Ian, Peter Purves as Steven, Jean Marsh as Sara and Anneke Wills as Polly, who meet with Peter Davison as the Fifth Doctor and Sarah Sutton as Nyssa in a thrilling full-cast audio adventure.

"And that's not all," says executive producer Nicholas Briggs. "This dream team will be fighting for their lives against an alliance of Daleks and Sontarans!"

The Five Companions will be available exclusively to subscribers to the main range of the *Doctor Who* audio adventures.

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BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Karen's Shrimp Cocktail

■ **Karen Gillan**, who was on CBS' *The Late Late Show with Craig Ferguson* (22 April), will play supermodel Jean Shrimpton in BBC Four drama *We'll Take Manhattan*, covering the 1962 love affair between "The Shrimp" and photographer David Bailey, which culturally impacted the decade. **Alex Kingston** returns to the '80s – the 1780s that is – playing sensual aristocrat Lady Milford opposite **Felicity Jones** in Friedrich Schiller's 1784 political drama *Luise Miller* at London's Donmar Warehouse from 8 June to 30 July (Box office 020 8544 7424). Meanwhile, **Matt Smith** has been advertising BUPA (*www.youtube.com/watch?v=0v5MN8CSJiM*).

Much Boo-Who

■ Congratulations to **David Tennant** and **Georgia Moffett** (and grandpa **Peter Davison**) on the arrival of daughter Olive on 31 March. Moffett recently starred in BBC Three comedy *White Van Man* while Tennant is preparing to play Benedick opposite **Catherine Tate**'s Beatrice from 16 May until 3 September at London's Wyndham's Theatre (the two appeared on BBC One's *The Graham Norton Show* on 15 April). Tennant starred in Radio 3's *Kafka the Musical* by **Murray Gold** on Easter Sunday and contributed to Radio 4's *The RSC at 50* (*A History of the RSC in 50 Objects* including his 2008 Hamlet costume runs at Stratford's Royal Shakespeare Theatre until 31 December.) **Chris Chibnall**'s Easter Sunday Tennant drama *United* was cast by **Andy Pryor**, directed by **James Strong** with **Edward Thomas** production designer, **James North** art director and **Peter Bennett** first assistant director.

Tate Official

■ **Catherine Tate** plays Nellie Bertrum, one of five prospective replacement managers for Steve Carell's Michael Scott at Dunder Miflin Inc., in NBC's *The Office* season finale on 17 May. Tate, who took part in the Mencap April Fool's comedy gala at the Hammersmith Apollo reprising a Nan sketch with Lee Mack, was lately interviewed in Australia by Tony Martin on ABC's *A Quiet Word With....*

A Good Barrowman Goes on Tour

Georgia Moffett – White Van Woman.

■ **John Barrowman** tours from 19 October to 24 November showcasing *The Best of John Barrowman* album out in September (including a London Palladium show on 7 November) and stars in panto *Robinson Crusoe and the Caribbean Pirates* at Glasgow's SECC from 17 December to 7 January. He lately appeared on *When Piers Met Andrew Lloyd Webber*, *So You Think You Can Dance* and *Eurovision: Your Country Needs Blue*. A third series of *Tonight's the Night* has been commissioned.

Eccleston's Genesis

■ **Christopher Eccleston** and **Tamsin Greig** starred in a promenade performance of *In the Beginning* on 24 March at Westminster Abbey, celebrating the 400th anniversary of the King James Bible. Eccleston, Greig, **Hugh Bonneville**, **Olivia Colman**, **Nina Sosanya** and **Paterson Joseph** will be at the British Television Craft Awards on 8 May, where **Steven Moffat/Mark Gatiss**' *Sherlock* has been nominated for direction, editing, music and production design joining The Mill's visual effects nominations for *Doctor Who* and *Merlin*.

Comic Relief Doctor Jim Broadbent has Master John Simm for a son in *Exile*.

Old Master

■ **John Simm** stars as Tom Ronstadt with **Jim Broadbent** as his father, Sam Ronstadt, in Paul Abbot's new three-part thriller, *Exile*.

New Master

Paul McGann in *Waking the Dead*.

■ **Paul McGann**, who played Tony Nicholson in the finale of BBC One's *Waking the Dead* on 10/11 April, held an acting masterclass at Scarborough's National Student Drama Festival on 14 April. He makes his presentation début this summer fronting BBC art documentary *Hidden Paintings in the North West*.

Impossible Ast-Rona-ut

■ **Rona Munro** discussed the legacy of the space race at Royal Society event *Eyes on the Stars* on 31 March and her play on the subject, *Little Eagles*, completes at Hampstead Theatre on 7 May. Munro, who has *Mad, Bad and Dangerous to Know* on tour and film *Oranges and Sunshine* on general release, will be at **Stephen Greenhorn**'s wedding on 8 May in Scotland.

More Dark Shadows

■ Big Finish's *Dark Shadows* audio books, co-produced by **Joseph Lidster**, include May's *The Blind Painter* by **Jonathan Morris** featuring **Nicola Bryant** as Eloise, while **Matthew Waterhouse** is John Cunningham in June's *The Creeping Fog* by **Simon Guerrier**.

Leela's the Thing

■ **Louise Jameson**, who will play "the mother-out-of-law from Hell" in ITV1's *Doc Martin* opposite **Martin Clunes**, is Lady Ditchling in *Love's the Thing* (22/29/30 May) and directs Nigel Fairs' *Honeymoon From Hell* and *Conversation with an Acid Bath* for Brighton Festival Fringe at the Old Ship Hotel. She will subsequently tour in Alan Ayckbourn's *Seasons Greetings*. **Russell T Davies**' version of *Casanova* played at the Ensemble Theatre in Kirribilli, New South Wales in March/April and he is supporting efforts to retain Swansea's Dylan Thomas Centre.

Quickies

■ **Billie Piper** was Scott Mills' guest on Radio 1 on 12 April. In aid of the RNLI, **Bruno Langley** competes in the Great Manchester Run (15 May). **Mary Tamm** is writing follow-up autobiography *Second Generation*. Alwyn W Turner's *The Man Who Invented the Daleks: The Strange Worlds of Terry Nation* is published by Aurum Press (25 May). DWM

THE RETURN OF... regenerations 2011

The critically acclaimed Regenerations Convention returns to The Village Hotel, Swansea on 17-18th September 2011.

Registrations are limited to 200 and bookings are being taken now, don't miss out! Guests already confirmed include **Sylvester McCoy, David Warner, Sophie Aldred, Wendy Padbury, Frazer Hines, Neve McIntosh** and **Nick Briggs**. Check the website for our full line-up and news of more guests as they are confirmed. Regenerations is a two day convention. Price is £80 for the weekend, send cheques (payable to Regenerations) to 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. Check the website for full details.

WWW.REGENERATIONSSWANSEA.CO.UK

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GALAXY FORUM

DOCTOR WHO
MARKED FOR DEATH?

Titilating trailers, rave reviews, the half-human controversy and the mind of Moffat – it's your letters!

As this issue of **DWM** went to press, *The Impossible Astronaut* was still a week away from appearing on BBC One, so we'll see what you thought of it next issue. You had all seen the trailers, however...

TEASE ME, PLEASE ME...

Wow! I have watched the trailer about a billion times now and I still get chills. "Fear me, I've killed hundreds of Time Lords." Woah! I'm so excited!

LAURA BUCHAN FACEBOOK

What a fantastic trailer for the new season, there's so much going on! Does the old coral-style TARDIS belong to our hero, or does it belong to another mysterious Time Lord making a bid to bring down the great time traveller?

PHILLIP ARCHER FACEBOOK

Last issue, you'll no doubt remember, we promised that one of the Doctor, Amy, Rory or River would – gasp! – die in the first episode of the new season. But we were kind enough to give them all a front cover of their own. Aren't we nice?

BLOOD COVERS

The covers on issue 433 were out of this world! I wanted to buy them all and had such a dilemma choosing out of Amy, the Doctor, River and Rory. In the end I went for River Song.

River is the coolest character ever (apart from the Doctor, of course) and Alex Kingston looks so amazing when she's all dressed up in her costume. So mysterious!

JASMIN BECKETT (15) LIVERPOOL

TEXT IN!

Message us from your mobile!

- **DAVID PERRY** Never mind the Daleks, Cybermen or Sontarans, it seems the greatest threat to the Doctor's existence are Amy's legs – makes sense to me!
- **SHANE NICHOLLS** Season previews are great and all but I'm just glad you had a picture of Beth Willis in the mag again.
- **BOB** First actor to play the Master – Edward Brayshaw! Come on, give us one good reason to believe that the War Chief, from 1969's *The War Games*, *isn't* the Master!
- **WILL HADCROFT** Who came up with the DVD box set title *Mannequin Mania*? Surely *Auton Tales* is more consistent?
- **DAVID GOLDSMITH** Sophie Aldred, I still love you after two decades! *Ace* box set? Yesss!
- **DAVID SHEEL** Loved the picture of Steven with 'his' Doctor and Sherlock. How about a crossover scene maybe for *Children in Need*?

Send your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

I loved the different covers idea, it was genius! I'm a subscriber so I was sent the cover with Matt Smith on – which was exactly what I wanted! You know me so well, **DWM**! But I couldn't help but notice those strange symbols on his hand, the same symbols on Amy's face when she screams in the trailer. What could all this mean?! Oh, I know you're not going to tell me, you're going to go all River Song and say something like 'Spoilers!' But a girl can try...!

EVIE CLIFTON EMAIL

Really? *Really??* Me thinks **DWM** doth protest too much. So someone does die. What are the chances they will stay dead? I mean Rory and Amy have both died once already. The Doctor has died at least ten times over the course of the entire show. Maybe Mr Moffat is engaging in some of his patented misdirection? Tim will tell!

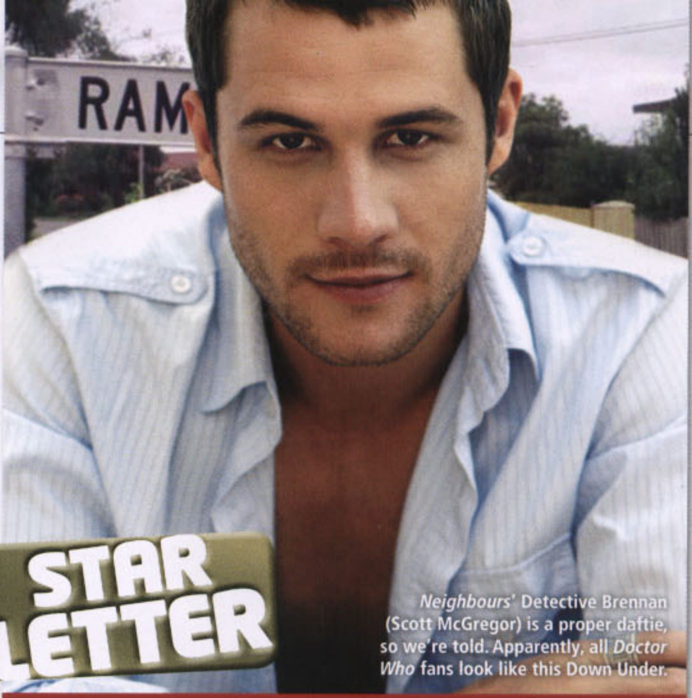
ERIN BRANNON EMAIL

Who's Tim? But never mind the speculation over which of our foursome would die, you're far more interested in debating which of them raises your temperature the most...

THE FANCIABLE FOUR

Why do I love Amy Pond so much? I've struggled with this question for a long time, and I've finally decided. It's not because she's so much fun (and she's gorgeous!). It's because she is me. When I see her, from the little girl to the grown-up, I see my experience with *Doctor Who*. I see my meet-and-greet with the Doctor when I was a kid. I see my adolescence wondering if the Doctor really existed, and creating things that remind of the Doctor. I see my adulthood enjoying my adventures with the Doctor. I love you Amy Pond!

COURT LEWIS KNOXVILLE


Neighbours' Detective Brennan (Scott McGregor) is a proper daftie, so we're told. Apparently, all *Doctor Who* fans look like this Down Under.

STAR LETTER

I think it's about time that a certain Australian soap is commended on its occasionally subtle (but mainly blatant) references to *Doctor Who*. I have watched *Neighbours* for years and have noticed many a nod to our very own *Doctor Who*. The name 'Lis Sladen' was the only name down on a singles night list, 'David Whitaker' is the name of the man in charge of the school governors, David Tennant's name was randomly mentioned when it had nothing whatsoever to do with the scene, Detective Brennan admitted he was a *Doctor Who* fan and said he wanted a TARDIS souvenir, and most recently Doctor Karl Kennedy challenged Paul Robinson's advice-giving skills and he responded, "Well it's better than advice from Doctor... Who?"

Now all we need is for the Doctor to return the favour, maybe mention Erinsborough as a possible destination or name a character Harold Bishop... Steven Moffat, I extend this knowledge to you in the hope you can rise to the challenge.

JACK CHAPMAN LUTON

Strewth! Jack's email wins him a CD of *The Jade Pyramid*, read by Matt Smith, out now from AudioGO price £8.99.

Having read yet more letters drooling over Amy Pond in *Galaxy Forum*, I think it's about time us ladies redress the balance. Ooohhh look – the Doctor's wearing a Stetson and lying on the bonnet of a car. Oh my goodness, he's got a *new shirt*. *Phwooooaaarrrrr!* That's better. Now, calm down a bit, lads!

NICOLA JOHNSON FACEBOOK

Rory is the most adorable companion ever in the history of *Doctor Who*. Fact!

CLAIRE STANHOPE LONDON

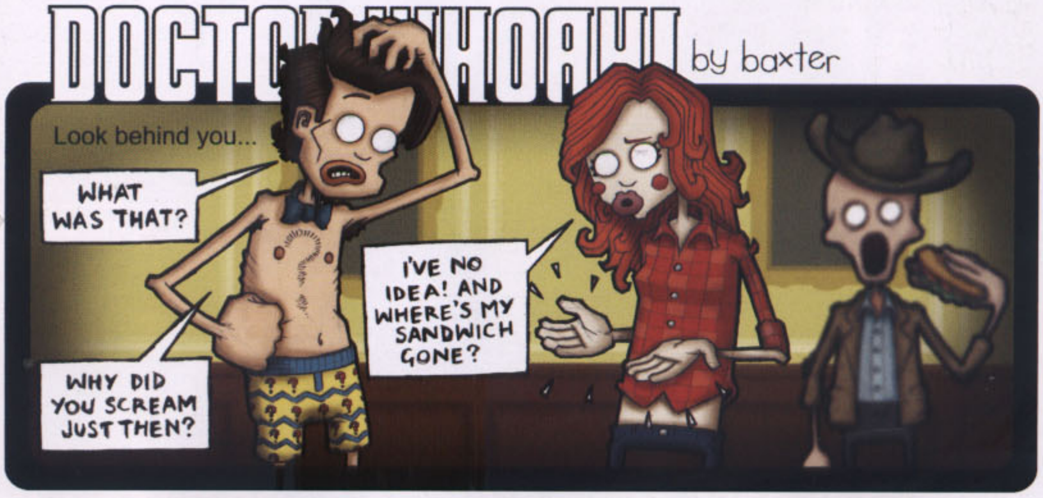
All this Pond-loving is getting a bit much. She's got nothing on Dr River Song and her taste in tight trousers! Time for a life-size poster, I reckon.

COLIN DONEY SPIRIDON

A cold shower for the lot of you! Now, we don't get many letters about our *Doctor Whoah!* cartoon (one inch down from here), but last issue's effort provoked a response...

BAXTER'S BEST

When Nicholas Courtney passed away it shook the core of the *Doctor Who*


DOCTOR WHOAH! by baxter
Look behind you...
WHAT WAS THAT?
I'VE NO IDEA! AND WHERE'S MY SANDWICH GONE?
WHY DID YOU SCREAM JUST THEN?

Universe. I just wanted to say thank you for the tribute in the *Doctor Whoah!* cartoon. It affected me, as I'm sure it did many others, in a way words can't express. Although it was only a picture, it was a fitting tribute to such a much-loved character and much-loved actor.

ALEX WHITE BRACKLEY

Can I just say that, while Baxter's *Doctor Whoah!* usually makes me smile, I never expected it to bring tears to my eyes. But **DWM** 433's wordless tribute to 'The Brig' did. So simple. So powerful.

PAUL F COCKBURN FACEBOOK

On to interviews now, and a couple of recent articles seem to have gone down well...

TEENAGE KICKS

Can I just say how much I enjoyed the Andrew Smith interview in **DWM** 432? As a teenager who sent a speculative script to the production office and *actually had it made*, he gave me the tortured hope of success as a script writer, that cut me to ribbons all through my creative adolescence. I hated that man for years, so it was nice to finally read an interview with him. He seems a really nice guy who modestly contends that his part in *Doctor Who* history was very fortunate. It seems I owe him an apology!

TONY GREEN FACEBOOK

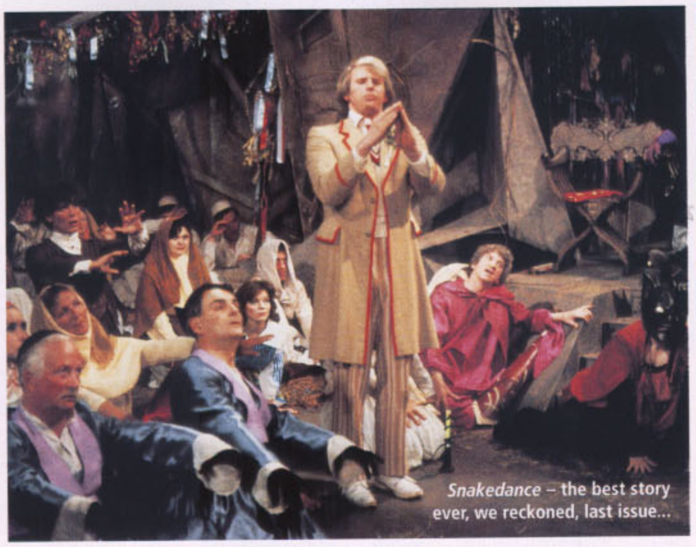
MOFFAT MUSINGS

What a spectacularly enlightening interview with the hardest working man in television. I am, of course, referring to **DWM** 433's talk with Mr Moffat – or as a colleague of mine called him recently, 'Mr Davies' (to his face!).

I particularly enjoyed the open nature of the chat; however, I couldn't believe my eyes when I read of his relative lack of love for last season's *The Beast Below*. I thought that episode was the most imaginative of the series – beautifully written, shot and acted with a really fantastic Murray Gold score.

Mr Moffat, please revisit *The Beast Below*. It's wonderful!

JACK GREEN EMAIL



Snakedance – the best story ever, we reckoned, last issue...

After reading the brilliant interview with Steven Moffat, I decided to have a Moffat mega-session and watch every episode he's written. His passion, knowledge and intrigue runs through each and every episode.

My favourite episodes of his are *The Empty Child/The Doctor Dances* and *Blink*, but after the stunners he gave us last year, it's almost certain that the new series will be utterly sensational, too. I for one am bursting with excitement at what's in store!

CHRIS HAYDON WHITSTABLE, KENT

What a great interview in last month's edition with Steven Moffat – it makes me wish that *every* show on telly was written by him. Not only is he wonderfully versatile, he also seems like a thoroughly decent and down-to-earth chap to boot. With Steven committed to making *Doctor Who* as brilliant as possible, I have no doubts that its future will be very bright indeed.

PADDY RYAN NEWRY

We hope you'll all write in next time to tell us that you're loving the new season, then? Talking of opinions, one man who always has a lot to say for himself is Mr Gary Gillatt...

REVIEWS REVIEWED

Gary Gillatt's review of the *Mara Tales* box set [**DWM** 433] is surely one of the best pieces of writing on *Doctor Who* ever. Now, Gary's reviews are always worth a read or two, and his ability to get to the heart (or lack of) each story that's under the microscope is sublime. His reviews of *Black Orchid* and *Attack of the Cybermen* have been previous highs. But with *Kinda* and *Snakedance* he has excelled himself.

It's tough work to write about something you love *and* manage to give any sort of coherent, objective appraisal, but Gary sells every wonderful aspect of both stories in vivid style, without ignoring the aspects that others might criticise them for, instead throwing them back at us with a whole new perspective. Rubber snakes and scabby knees, indeed. How wonderful.

JONATHAN NOLA EMAIL

It was such a breath of fresh air to read Gary Gillatt's review of the *Mara Tales*. His tone was aggressive and vitriolic – and rightly so! When I first watched these two stories, I was amazed by the intelligence of the scripts. Furthermore, the acting of the supporting cast is some of the strongest I have seen in the series. But when I watched the extras and heard the commentaries on the DVDs, I was totally bewildered to hear the same old chestnuts being dragged up about the effects and the late John Nathan-Turner, the series' producer.

Gary is right to draw attention to this. It's become tiresome in the extreme. Thank goodness for the courage to write what a lot of people must be thinking.

IAN SCALES FACEBOOK

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@EmmaAKAhouseelf** *Doctor Who* spoilers are like a box of chocolates – you know you shouldn't have another one, but you just can't help yourself.
- **@flo1190** Got very emotional at Nick's tributes, but it was Baxter's salutes in *Doctor Whoah!* that really made me cry. Perfect. Artcard please.
- **@harchie12** Loved the *Gallifrey IV* audios – Romana is so imperious and Leela so butch.
- **@ChorleyRobbie** If the new series is half as smart, funny, thoughtful, exciting and scary as the Moffat interview it'll be amazing.
- **@hannahcole93** Loved the four covers. And content is great! Plus, loving the trailers, gives me shivers every time I see them! Cannot wait!
- **@APoliceBox** (Picks up new **DWM**) 'Mmmm, new **DWM** smell! What you looking at, shop keeper? Go on have a smell... See! *That's* why I love **DWM**!'

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue!

I would just like to thank Gary Gillatt for his excellent DVD reviews. In particular I am grateful to Mr Gillatt for emphasising that newcomers would not realise how special *Kinda* and ►

Amelia Pond – did she actually create the whole universe...?

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM,

I have a question regarding continuity, which I'm hoping you'll be able to help with.

The concept of the Tenth Doctor story *Turn Left* (2008) was based around the Trickster's brigade (in this case, a Fortune Teller and a Time Beetle) attempting to change history. By influencing Donna Noble to take a right turn in her car, she would effectively never meet the Doctor. Thus, she would not be there to help him in his battle against the Empress of the Racnoss and he would drown under the river Thames as a result of the events of 2006's *The Runaway Bride*.

Consequently in *Turn Left*, the *SS Titanic* crashes (a disaster which the Doctor averted with some heroic steering in 2007's *Voyage of the Damned*) London is evacuated and chaos ensues. Earth is then subjected to threats from numerous alien forces such as the Adipose and Sontarans, and all as a result of the Doctor's non-existence following his encounter with the Racnoss.

In 2010's *The Big Bang*, the entire universe is rebooted and the Doctor is brought back into existence only from Amy's memory.

Now, does this mean that prior to this point, the Doctor – in any of incarnations – did not exist? As indicated in *Turn Left*, the Doctor's non-involvement in all previous events would result in chaos (or worse, Adric, who died in 1982's *Earthshock*, could still be alive!), assuming that the Universe followed exactly the same path as before.

Furthermore, this also raises the question whether or not Matt Smith now becomes the First Doctor, rather than the Eleventh, since Amy has no memory of his previous incarnations.

JOHN WILLIAMS NEWPORT

DWM REPLIES: Well, this is a knotty one and no mistake. And – oh dear – we seem to have run out of space. We're afraid the jury's still out on that one!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

From *Rose* to *The Waters of Mars*, watch the tally of fatalities rise as this video records every single death in this period of *Doctor Who*. Search YouTube for: **Doctor Who Every Single Death**

Doctor Who meets *Family Guy* in *Doctor Stew – Whole Buncha Doctors*, an accomplished fan animation starring all eleven Doctors. Search YouTube for: **Doctor Stew Two**

As part of 2010's publicity campaign to promote *The Eleventh Hour*, Karen Gillan appeared on CBBC... to the delight of *The Time Team*'s Chris Johnson! Search YouTube for: **Chris Karen Gillan**

Clips from missing episodes of 1960s Doctor Who, are brought to life in this colourful collection of fan animations, *The Very Best of WhoSprites*. Search YouTube for: **Best Whosprites**

DOCTOR WHO TRIBUTE
WOLLONGONG DOCTOR WHO FAN CLUB

The Australian comedy show *The Chaser's War on Everything* parodies hardcore *Doctor Who* fans in this catchy little tune from 2006. Search YouTube for: **Chaser's "Doctor Who" Song**

◄ *Snakedance* were if they concentrated on the extras alone.

I have a great fear whenever DVDs of my favourite era of *Doctor Who* (*The Trial of a Time Lord* onwards) come out, because I know there will be the usual comments on the extras, such as, "This one wasn't very good," "John Nathan-Turner was annoying," "If only we had more money," *etc*.

However, maybe a suggestion would be to ask fans like me who love this era: "*Why* do you like *Dragonfire*?", and I'd tell them too. I may have a face for radio, but I can promise that the DVDs would at least be a little less one-sided.

Yes, to some fans, the late 1980s stuff was not as good as what came before – but I loved that era then, and I still love it now. I can't wait to see *Paradise Towers* on DVD and hope that the interviewees can be proud of this story – it's the one that made me a fan!

MATT BETTS EMAIL

What a shame the bitter views of Eric Saward and Ian Levine have been allowed to tarnish the recent DVD release of *Kinda*. These two should never be on a DVD again! Their views are self-absorbed, outdated, and frankly reek of sour grapes. Then we have the commentary... I have to say that the quality of the commentaries on the Peter Davison releases have gradually become increasingly poor. Sometimes it seems like Davison and co are simply going through the motions, but Davison's and Fielding's views on this disc seem particularly sour and mean-spirited. Sure, Matthew Waterhouse couldn't act for toffee, but to slate him like that was just plain nasty, and they were sitting next to him, too! As for Fielding, her return to *Doctor Who* for Big Finish's audios has been just as half hearted as her on-screen performances.

Frankly, on the evidence of these 'extras', I'd rather have vanilla releases.

PAUL BOWLER LOWESTOFT

Strong words! We're not sure everyone will agree about ditching the extras, though, Paul. And talking of hot topics, 1996's 'half human' debate is back with a vengeance...

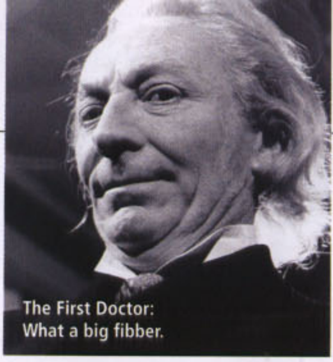
WITTY COMEBACK

The invitation to comment on the half-human Doctor controversy was too strong to ignore. [See *A Battle of Wits*, **DWM** 433 – *Ed*] I am very much on the side of the argument that extols the virtues of the Doctor being half-human.

Clues within the series about him being such a lonely child play to the concept that he was an outsider, shunned by his own peers. I think the very notion that his sadness and loneliness and exclusion was down to simple prejudice, to racial intolerance. Other people's lack of acceptance, their condemnation or judgment pushed him into isolation and loneliness, but ultimately gave him the resolve to fight against injustice for others. That's an inspirational message.

The Doctor being half-human does not diminish his character, it enriches, strengthens and layers it.

STUART HUMPHREYS EMAIL



The First Doctor: What a big fibber.

DWM 433 explores at length some pretty exotic theories to explain the Doctor's remark about being half human, but it misses one much simpler possibility. In the words of River Song, "The Doctor lies." In fact, it is the very first thing we see him do in the whole series when in 1963's *An Unearthly Child*, he tells a set of fibs concerning the whereabouts of Susan.

A section of fandom has always had problems with this. When the Fourth Doctor told Sutekh an obvious whopper about the TARDIS having isomorphic controls in 1975's *Pyramids of Mars*, it provoked much worrying about how it could be that plenty of others have been seen piloting the craft.

There was a similar overly-serious reaction to the Eleventh Doctor's under-pressure porkie to Clyde Langer in *The Sarah Jane Adventures*, about the exact number of lives he has. Presumably somewhere out there a fan is still wondering how the mercury got back inside the fluid links!

So, my theory on the half human issue: in a post regenerative haze the Doctor simply told a lie for the fun of it.

PETER WYATT EMAIL

Well, perhaps – but doesn't the plot of the TV Movie rather *depend* on the Doctor being half-human? Maybe this one will run forever... There's just time to see what you've made of the recent DWM comic strips.

GOOD NIGHT, FOREVER

Much kudos to Jonathan Morris and David A Roach for the comic strip in **DWM** 432, *Do Not Go Gentle Into That Good Night*. It was a very moving and beautiful story – *Doctor Who* at its finest .

LES MOYES GLENROTHES FIFE

Am I the only reader that thinks the hippy-style guy from **DWM** 433, in Jonathan Morris and Adrian Salmon's strip *Forever Dreaming* on page 43, looks like John Lennon?

JONATHAN GARDNER SCUNTHORPE

More Adrian Salmon artwork please, every issue should have some.

TERRY PARKER FACEBOOK

AND FINALLY...

My son Gabriel (aged 3) has really been enjoying *The Ark* since it came out on DVD. He suggested we build a Monoid with his Duplo, so we did.

EDDIE ROBSON LANCASTER

Your son has quite an eye for design, Eddie. Will he start a new trend for Lego-built monsters? That's all for now – be back next time for your views on the new series... DWM

ON THIS MONTH... 5 YEARS AGO

DOCTOR WHO
BLAST FROM THE PAST

It's May 2006 and DWM 369 celebrates the return of Sarah Jane Smith and K9!

SARAH JANE RETURNS!

As the Tenth Doctor's first series began on TV, fans were keen to find out more about the third episode, *School Reunion*, featuring the return of Elisabeth Sladen as Sarah Jane Smith. "It's about having to accept growing older and letting go," Lis revealed to **DWM**'s Ben Cook. Five years on, however, we still haven't let go of Sarah Jane just yet...

MADE OF WIN!

Three episodes were up for a prestigious Hugo award – Paul Cornell's *Father's Day*, Rob Shearman's *Dalek* and Steven Moffat's *The Empty Child/The Doctor Dances*. "It's a lifelong dream of mine," Paul told **DWM**, "I'm very pleased that I'm sharing the experience with mates like Rob and Steven." Rob, meanwhile, confessed, "I'm so excited because I get to wear a suit!" And Steven said, "I hope Rob and Paul lose." They did, and Moffat grabbed the Hugo.

FIREPLACE HOT STUFF!

Elsewhere, Steven offered hints as to what viewers could expect in his new episode, *The Girl in the Fireplace*. The story concerned Madame de Pompadour who, Steven explained, was "trained since early childhood to be the perfect consort to a raging egomaniac... and then she meets the Doctor! Honestly, some relationships just write themselves..." Like Moffat's first story, *The Girl in the Fireplace* would *also* go on to win a Hugo...

WOMBLING ROBERTS!

It was confirmed that Gareth Roberts would write an episode for the 2007 series. "You can go ahead and print the *Gallifrey Guardian* headline 'OLD ROBERTS PULLED OFF SUBS BENCH'," Gareth quipped. "I'm now going to try to fulfil my *other* childhood ambition and transform myself into a Womble." These days, Gareth continues to write regularly for *Doctor Who*, but still bears scant resemblance to Madame Cholet. Keep trying, Gareth!

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The Curse of the Black Spot

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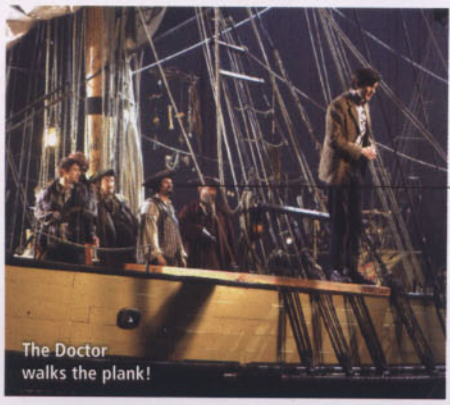
Saturday 7 May 2011



The Doctor walks the plank!

The TARDIS crew get ship-shape.

The Doctor might be dead (well, at some point in his future, anyway), but there are still more adventures to have! First stop: the high seas...

Preview by CAP'N (BENJAMIN) COOK

Ahoy, avast and aye, me hearties! It's *Doctor Who* and the pirates – an idea that's "made of win," according to scurvy dog Steven Moffat in last issue's **Ye Olde DWM**. So shiver your timbers, hoist the Jolly Roger, and prepare to board BBC One – we're setting sail for more pirate clichés than those lily-livered landlubber types who watch ITV1 could cram down their bunghole. Tell all yer mateys! Blow on a hornpipe! Do a dance on the... thing with a... okay, we'll stop now.

"I was very lucky to be offered the pirate episode," says Steve Thompson, the writer of *The Curse of the Black Spot*. "I got the gig because Steven [Moffat, showrunner] and I worked on another show together, *Sherlock*, last year. On the very first day of shooting, he e-mailed me and said, 'Would you like to do a *Doctor Who* as well?' Actually, I'd had dinner with Steven and Mark [Gatiss, who co-showruns *Sherlock* with Moffat] about two years ago, and I'd assumed that they were gong to offer me *Doctor Who* back then, but they didn't.

"Like most blokes my age, I watched *Doctor Who* avidly as a kid," Steve continues, "so I jumped at the chance. To be participating in it now is extraordinary. My first meeting was last March, and Steven just said one word: 'Pirates.' I said, 'Do you mean real pirates, or fake pirates?' He said, 'No, I want real pirates.' I said, 'Presumably you want an alien, too?' He said, 'Yes, please.'" After that, I was allowed to do what I wanted with it, really. The very first thing I did was borrow my son's *Bumper Book of Pirates*. That was open on my desk for a good couple of weeks – stories of the most famous pirates. I knew that I wanted to base the main pirate on a real person."

The Curse of the Black Spot is a prequel – of sorts – to the 1966 *Doctor Who* serial *The Smugglers*, in that both involve real-life pirate Captain Henry Avery (although he doesn't actually appear in the 60s adventure, being, you know, missing presumed dead). "I chose Avery for two reasons: 1) because famously he pulled off the biggest pirating crime in history. He stole the treasure of the Mughal of India. And 2) because he vanished. He went off with the treasure, and was neither seen nor heard from again. I thought, well, that's a gift for *Doctor Who*, because it means we can write the next chapter. We can invent what happened to him subsequently."

Captain Avery and his crew hear the call of the sirens...

Will Amy fall foul of the curse of the black spot?

The Curse of the Black Spot guest cast includes Hugh Bonneville (interviewed on page 50), Hugh Bonneville's beard, and model-turned actress Lily Cole. The last red-haired young model-turned-actress to guest in an episode of *Doctor Who* was probably Karen Gillan, in *The Fires of Pompeii* (2008). Gillan, of course, now plays Amy Pond - swinging from rigging, handling a sword, and getting lots of great lines in this episode - so you might want to keep an eye on Cole, too. Surely she's destined for great things.

"I've a place in Cornwall," Steve explains, "where I spend part of the year. I was at a pub in a little village called Zennor, and Zennor has a legend attached to it, the Mermaid of Zennor. There's a little piece written on the wall above the bar, which talks about the mermaid, who's sort of like a siren, who apparently, 200 years ago, came out of the water and tempted some boy to his doom. So whilst I was searching around for a monster, I remembered the Mermaid of Zennor."

Pirates encouraged myths about themselves, too. "Blackbeard, famously, put flaming torches in his hair when he went into battle," nods Steve, "so that people would think he was some kind of monster. Pirates created folklore in order to big themselves up, so I think the public expects that. Hugh Bonneville is absolutely perfect as Henry Avery. You can believe that he's a pirate, but also a naval officer beforehand."

Despite the earth-shattering events of *The Impossible Astronaut* and *Day of the Moon*, the TARDIS crew, too, is on swashbuckling form. "Probably what pleased me most about writing this episode was Matt Smith, bless him, said to me, 'I think you've captured the voice of my Doctor perfectly.' Steven said the same thing. It took me a while to nail down the plot, but I found Matt's voice very quickly. I found the Christmas episode [*A Christmas Carol*, 2010] helpful. I got the script for that quite early on. I read it, listened to it, watched it a lot." Dead men tell no tails, but Matt has been quite vocal about his love of this episode. "He's been very generous," says Steve. "Matt has always wanted to do a pirate episode, apparently."

But is *Doctor Who* harder to write than other TV dramas? Was it harder than *Sherlock*, for instance?

"Initially," says Steve, "I think it is, because there are no parameters whatsoever. You can go anywhere, to any time zone you want to, any time, any planet, any place, and you can have any character you want to. It doesn't matter how fantastical. It could be about the biggest creature in the world - we had one about a space whale last series [*The Beast Below*, 2010] - or a microcosm, like in *The Waters of Mars* [2009]. The bad guy could just be bacteria. It was Mark Gatiss who took me aside and said, 'Your first two or three drafts will bear almost no relation to each other,' and he was quite right."

Steve visited the set a number of times during the filming of his episode. "I went down to Cornwall when they were filming on the ship. They were shooting for three nights in a row. Local radio got hold of the fact. At three o'clock, all the kids came out of the local school and went down to the harbour; there were a few hundred people there. When Matt and Karen arrived, there was a lot of screaming and excitement. They were great at meeting the crowd and giving autographs. People started asking me for my autograph," Steve laughs, "which has never happened before. It was like being one of The Beatles. The crowd was brilliant."

Steve has two sons and a daughter, and another child on the way at the time of this interview, in April. What does Steve think his kids - at least, those of them at a *Doctor Who*-watching age - will make of dad's episode?

"They're ten, nine and seven," he says, "so the perfect age, and they're huge fans. They came on set, actually, and Matt was charming to them. About six months ago, I phoned Steven Moffat and said, 'Look, you've got two sons - how do you deal with *Doctor Who*? Do you keep it secret from them?' He said, 'No, I discuss it with them, because they're very good judges of what works and what doesn't. I just tell them it's a really big, amazing secret, and they can't tell anyone.' Basically, that's what I've done. It's going to be a real relief for them when my episode finally airs." DWM

"While I was searching around for a monster, I remembered the legend of the Mermaid of Zennor..."

DOCTOR WHO

SERIES TWO EPISODE 3

YE' HEARTIES Matt Smith, Karen Gillan, Arthur Darvill, Hugh Bonneville, Lily Cole
GENTLEMAN O' FORTUNE Steve Thompson
BOATSWAIN Jeremy Webb

WORDS O' WISDOM

RORY: "Doctor? What's happening to me?"
AVERY: "She can smell the blood on your skin. She's marked you for death."
RORY: "She?"
AVERY: "A demon. Out there. In the ocean."
THE DOCTOR: "Okay. Groovy. So not just pirates today; we've managed to bagsy a ship where there's a demon popping in."

LITANY O' MISDEEDS...

A pirate galleon sails the high seas with a skeleton crew. Captain Avery has witnessed a thousand deaths. He has no tears left to cry. But his crew keeps disappearing. One drop of blood is all it takes, before the black spot appears... and then a siren comes calling.

There's something in the cargo hold. It's big, blue and possibly very dangerous. "Yo-ho-ho," declares one of the stowaways, a man with a bow tie and a bit of a chin. "Or does nobody actually say that?" Five minutes later, he's walking the plank, but he may have been the pirates' only hope of rescue from the curse of the black spot...

The Doctor's Wife

Saturday 14 May 2011

The Doctor's... *what?!* We've made a promise to Steven Moffat and Neil Gaiman not to give anything away – but let the speculation begin!

Preview by DAVID BAILEY

You know us. We don't like to reveal anything too spoilery in these previews. We just tease. Drop a hint, maybe, at the most.

Let us assure you, however, that this preview for *The Doctor's Wife* (we don't even like to write the title!) is going to be so spoiler-free, so absent of revelation, that it may actually form some sort of information vacuum. As a result, reading the next couple of pages could in fact suck some *Doctor Who* knowledge out of your brain. The production order of Season 12? Gone! The lyrics to the third verse of *The Ballad of the Last Chance Saloon*? Poof! Oolium? What's that?

If you're serious about your spoilers, you will certainly want to steer clear of the TV magazines in the week leading up to the broadcast of *The Doctor's Wife*. (We're still allowed to say the title, just out in the open like that? Really?) The fact is, the Big Thing about the episode – the thing we absolutely cannot mention – happens on page 23 of a 59-page script. Such is the nature of these things, the TV listings mags will get their preview DVDs a couple of weeks before broadcast, and it's pretty hard to preview an episode if you can only show someone the first 20 minutes. What we're saying is: this one is going to get spoiled. We won't do it, but don't say we didn't warn you.

It's 24 September 2010, and page 23 of *The Doctor's Wife* is going in front of the cameras at Upper Boat studios near Cardiff. Today marks Suranne Jones' first day of filming for this episode, and writer Neil Gaiman's only day on set. While Suranne is primped and primed by the make-up and costume team (she's pulling silly faces as she whispers a personal mini-rehearsal of the lines she's about to record), Neil is being dragged from pillar to post by the *Doctor Who Confidential* team. Right now, he's just round the corner, behind that big hanging sheet which is obscuring... Well, I never. Another one? Surely not!

After a few minutes' filming at the... thing around the corner, Neil joins **DWM** as we watch Suranne, as Idris, unpack the many revelatory wonders of page 23. She sits motionless, caged in the corner of what looks like a junk-filled Aladdin's cave. Matt Smith, his back to this wild and unpredictable woman, gives a masterclass in 'I beg your pardon?' acting. It's an electrifying scene – and, considering the contents of page 23, it really couldn't be anything else.

"If the episode works like it's meant to work," whispers Neil as they set up the next shot, "you will go from curiosity, thinking, 'Who is this person? What is she doing?' – to amusement – 'She's very funny, she's mad, oh my God, she's biting him, she's a bit weird!' – to irritation – 'Why is she so high and mighty? She says she's [*redacted*], and she's treating him like a kid!' – to heartbreak, genuine, absolute, real heartbreak. And to joy."

(Sorry about the little edit there. We're sure you understand.)

"I knew from the word go that people are going to have opinions about this episode," he continues. In fact, he claims this is "the one shot you get to do this story. If we do it right, people will like it. If they don't like it, I hope that at least they can recognise that we did this plot as well as we could do it and we did it with respect. Otherwise, they're going to be pointing to it as the *Spock's Brain* of *Doctor Who*."

Look on the bright side: we erased your knowledge of oolium, but hopefully it also took all memories of that infamous episode of *Star Trek* with it. Leaving that ominous comparison dangling in the air, Neil rushes off for some more *Confidential* filming. Later that day, **DWM** catches up with him for dinner and a proper chat – which you can read on page 44.

A couple of weeks later, in London, Suranne is taking part in some round-table interviews about this episode. Thanks to her four-year stint in ITV1's *Coronation Street* (as the perennially mardy Karen McDonald), and a rich and varied TV career since leaving the cobbles of Weatherfield, she's an old hand at dealing with the press. But in today's interviews she has to keep a secret bigger than any of *Corrie*'s tram crashes, pub fires or armchair deaths. We're lucky enough to be invited along – and, since we know the secrets of page 23, we get to have a proper, full-on, spoilery chat, which you can read next issue. But, whatever she thinks of the deeper secrets of *The Doctor's Wife*, it's clear she's got a firm handle on a key *Doctor Who* skill...

"I was doing green screen stuff yesterday," she says. "None of it makes sense, because you can't see anything. And they're so used to doing it, but I was a little bit... 'And what's going on now? Right, okay...' I've never done green screen before.

"But apparently," she adds. "I do very good shaky-shaky acting. That's what the director said, and Matt's also complimented me on my shaky-shaky acting. I've no idea what it means, but I'm apparently very good at it."

The Doctor is about to get a big shock...

Who's this?

And this? Our lips are sealed for now...

> "When the Doctor meets her, Idris has gone mad. Hence the biting."

The scriptwriter also seem to rate Suranne's contribution to this episode. "Neil said that I'm beautiful, funny and strange, and I thought, 'Does he mean the character or me?!' I don't mind the other two, it's just the 'strange'..."

And make no mistake, Idris certainly is strange.

"Idris, at the beginning, is preparing for death – but she doesn't die. So, by the time the Doctor, Amy and Rory meet her, she's gone mad. Hence the biting. Not that all mad people bite, but I do."

Then there's a long pause. Suranne is only too aware of saying the wrong thing. "It's so difficult, because they're so on you," she laughs. "You're in lockdown. When you get to Cardiff, it's like, 'Right! We've got you – you can't say anything to anyone!'

"The interesting thing with this script," she continues, "is that Idris doesn't really know what she's talking about. Usually [when you're playing a role], you're having a conversation with someone and you're answering things, but because she's just saying so many *random* things, it was quite hard to learn. She's just nonsensical – which, in my own life, is quite easy to get away with, because I talk nonsense all the time. But it's tough when you're learning a script. And you also have to keep it real, as well as fun.

"And maybe I'm just in love with this script because of the character and because of..." Another pause. "... because of what happens, but I really think it's one of the best scripts I've read in four or five years."

Together, Suranne and Neil – in this "one shot" story – will change the way we see a key part of the series' mythology. A bold statement, for sure, but one we do not make lightly. But both seem confident that they've carried this responsibility well.

"I've got to touch wood when I say this," Suranne says with a smile, "but I really hope people like what we've come up with. I think it's brilliant." DWM

DOCTOR WHO

SERIES TWO
EPISODE 4

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Suranne Jones, Michael Sheen
WRITTEN BY Neil Gaiman
DIRECTED BY Richard Clark

QUOTE, UNQUOTE

THE DOCTOR: "Time Lord emergency messaging system. Like a flare pistol. In an emergency, we'd wrap up our thoughts in psychic containers and send them through time and space. OK, not like a flare pistol. Anyway, there's a living Time Lord still out there! And it's one of the good ones!"

RORY: "You said there weren't any other Time Lords left."

THE DOCTOR: "There aren't. No Time Lords left anywhere in the universe. But the universe isn't where we're going..."

IN A NUTSHELL...

The TARDIS, drawn off course by *the* most unlikely distress signal, materialises outside of space and time itself. In this bubble universe, the Doctor meets Idris and her Aunt and Uncle, who live together in a scrapyard full of impossible things. Idris, it seems, is mad – and when the Doctor finds out why she is the way she is, things start to get a bit complicated. And unmentionable...

The Rebel Flesh & The Almost People

BBC one BBC one HD

Saturday 21 & 28 May 2011

The Doctor, Amy and Rory arrive at the doors of a medieval monastery... or is it more of an Acid House?

Preview by DAN TOSTEVIN

Matthew Graham's return to *Doctor Who* has been a long time coming.

"I was hoping to do an episode for the first Matt Smith season," he recalls. "I met up with [executive producers] Piers Wenger and Steven Moffat, and we had a chat about a couple of possible story ideas, but because I was doing a lot of work in America, and I was jumping back and forward all the time, I became a bit concerned that I wasn't going to be able to give *Doctor Who* the attention it deserved. I asked if I could step away from it and maybe be considered again in the future, and then after the first Matt Smith season, I got an email from Steven – a typical email from Steven, written in capital letters! – saying 'WELL THANKS FOR LETTING ME DO A WHOLE SEASON ON MY BLOODY OWN!' I think that was his way of saying, 'Come back and have another go!', so that was how it started, really."

Matthew's planned story for the 2010 series "was very unformed," he says, "but it sort of involved an old people's home, and a lighthouse that was actually a spaceship, and that was about as far as it went"; his two episodes this year are "completely different."

So where did the idea for this year's Episodes 5 and 6 come from? "Steven had a few clear ideas about the kind of story that he wanted to tell," he explains. "I said to him, 'I think I'll only have time to do a single episode, is that okay?', and he said 'Absolutely, not a problem, of course, a single, no problem at all, I'll make a note of that right now', and the next day he turns up and says 'You're doing a double!'"

Did Steven ask for anything specific in terms of plot and tone? "He just basically said, 'Look, I'm not sure what it is yet, but I'd like to do something about involving a kind of *Avatar*-type scenario, where human beings have found a way of replicating themselves'," Matthew remembers. "I think he also said 'I'd like it to have the feel of *The Thing*'. Who

Is the Flesh a friend or enemy?

DOCTOR WHO

SERIES TWO
EPISODES 5&6

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Marshall Lancaster, Sarah Smart, Raquel Cassidy
WRITTEN BY Matthew Graham
DIRECTED BY Julian Simpson

QUOTE, UNQUOTE

THE DOCTOR: "You poured in your personalities, emotions, traits, memories, secrets – everything. You gave them your lives. Human lives are amazing. Are you surprised they ran off with them?"

IN A NUTSHELL...

Meet the Flesh. A shimmering pool of gelatinous white matter, threaded with veins like an eyeball. Step into the alcove, strap yourself into the harness, and the Flesh can take your form. You can control the cloned drone like a puppet, performing dangerous tasks without putting yourself in danger.

That's what's happening in the monastery where the TARDIS crash-lands. And all things considered, it's going pretty well. As long as the Flesh doesn't start having ideas of its own...

> "Can you trust someone who is an exact identical copy of your friend?"

can we trust, if these creatures are running around looking like us? How can we tell we're talking to the real person? How do you know you're talking to your best friend and not the Thing?"

And the result is *The Rebel Flesh* and *The Almost People*, which "are set in a factory that mines acid. The human workers there work with a substance called the Flesh, which is programmable matter, which means they can operate themselves from a remote distance like puppet masters, and if anything happens to their avatars, it's fine. You just go and grow another one, and no-one gets hurt.

"The Doctor, Amy, and Rory pitch up in this place, having crash-landed there in the TARDIS, and the Doctor is fascinated by this Flesh. The whole story is about identity, and trust, and there are lots of sporadic discussions about the *nature* of trust. Can you trust somebody who is an exact identical copy of your friend, down to his memories and his soul? Can you love him the way you might love the original? I think those are the themes that we play on in this story."

"It was a really, really interesting story, I have to say," says Raquel Cassidy, who plays Foreman Cleaves. "It was a really interesting thing to do as a human being, because you're just thinking 'Wow, what if I met myself, and what if I were disappointed in myself?' It's really wonderful when you have got that thing of 'What if I do feel threatened by myself? What if I am in a position where I want to shoot myself, and I can't bring myself to, or I *do*, and how do I feel?' Those things are huge."

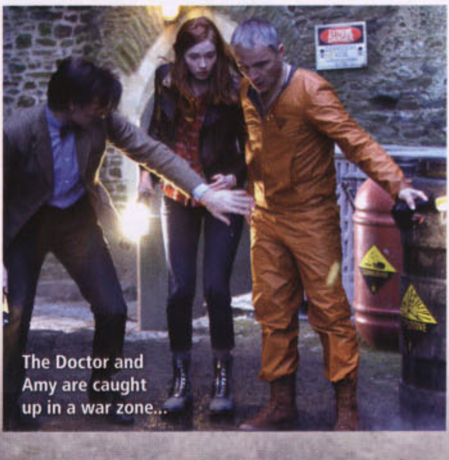
How were those ideas developed? "We had a day together at Steven's kitchen table drinking vast quantities of coffee and eating biscuits and kind of breaking the story down," Matthew grins, "saying 'Okay, what's at stake? What are they doing? How do these Gangers [*the name given to the Flesh doppelgängers, and also a working title for Episode 6 – Ed*] work?' And once we came up with the idea of this programmable gunk, it sort of sprung from there, really.

"I had a few days to write up my thoughts and ideas, and the only thing I kept coming back to was that Steven had said 'I think it's probably set in a factory', because he didn't want it to be military, he didn't want it to be soldiers, he wanted it to be more down to earth than that. And I sort of felt that factories feature quite a lot in the *Doctor Who* world, so I suggested that maybe it was a monastery – a medieval monastery that some years in the future had been converted, because of where it was situated, into a sort of ad hoc factory."

The change of location adds something to the story atmospherically. "It's scary," grins Matthew. "It's creepy. Steven latched onto that. It's dark and it's dank and it's dripping, so it already does the job for you in creating a strong atmosphere. When we started to work the story up, we realised there's something of *Frankenstein* in the story – the way that the Flesh is siphoned off into these sarcophagi, and people come alive out of it and sit up – and when you put it in that medieval environment, it takes on a feel of Mary Shelley, or Bram Stoker. It makes the story scarier."

After watching a rough cut of the episodes, Matthew tweeted that they were 'scary and emotionally complex'. How so?

"I'm interested in monsters that aren't setting out to be evil for the sake of being evil," he says. "They're doing what they feel they have to do. They're in a corner, they've got no choice. It's like a slaves' revolt. When you're bringing that out, playing with that, it's very interesting: one minute the audience is thinking 'I'm really scared of them', the next they're thinking 'Actually, I understand them'.



The Doctor and Amy are caught up in a war zone...

"And then you still have to put in a proper monster at the end," he adds, with a grin. "So there's still a bad, scary thing, but along the way, the journey is much more morally ambiguous."

And the 'scary' part? "I mean, the Flesh creatures are *really* frightening," emphasises Matthew. "I can say that hand on heart – they are Proper Scary. I was at [visual effects house] The Mill yesterday, and it's really genuinely quite disturbing, actually."

Would it be fair to say that viewers might have to work a little bit harder than normal to keep track of the story? "Oh, but come now," chuckles Matthew, "once I saw *The Pandorica Opens*, I thought, 'Never in a million years can I lead people down a bigger labyrinth!' I've got the episodes, I've been watching them, and you *do* have to think, you *do* have to keep on your toes, but I don't think it becomes baffling. Or it's baffling in a good way!"

Last time Matthew wrote for *Doctor Who* (2006's *Fear Her*), his only exposure to the then-Doctor was a single Christmas Special. This time, he's had an entire series to go on. "I'd seen most of Matt Smith," he explains. "As with David Tennant, it's a strong personality, and for me, it was quite easy to write for. That was one of the things I was most excited about when I handed in my first draft. Steven said 'Well done, you've really nailed Matt's voice first time out, which doesn't always happen', so I was really pleased about that. With Amy and Rory, it was a little more subtle, because their characters have evolved since the end of Series One. They've got a little more going on in this series: Amy's got a secret, Rory's worried about losing her, and so I kind of wanted to move them forward as well. I wanted to give Rory some more space, do a bit more with him. That was kind of hard to calibrate because Steven's got a very strong arc for this series, and you've got to nail those beats as well."

Indeed, *The Rebel Flesh* and *The Almost People* are a really pivotal part of that arc (watch out for some whispered words in the second half of the story which will have mind-blowing significance once the episode's over) and there are some huge surprises in both episodes (including, for long-time fans, the chance to hear some voices from the past). "We're heading towards the big mid-season cliffhanger," Matthew points out, "and so obviously there are threads that will develop through Episodes 5 and 6, which will head towards a massive cliffhanger at the end of Episode 6, which will hopefully spin us off into the maelstrom that is Episode 7!"

So this, ladies and gentleman, is the start of a rollercoaster ride. And just wait till you see where it ends up...

ASTRAL

DWM ON LOCATION!

> **"There's a sense that we're journeying *somewhere*. Seeing the landscape and climate change… it's fabulous!"**
>
> **ALEX KINGSTON**

AMERICA!

We're miles away from anywhere - *thousands* of miles from Cardiff. A murderous astronaut lumbers out of a lake... It can only mean one thing: *Doctor Who* has arrived in the USA!

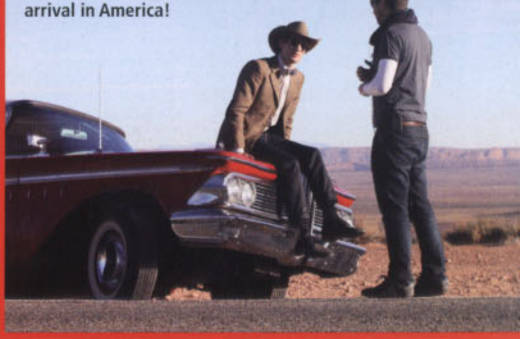
Feature by **BENJAMIN COOK**

Tuesday 16 November 2010

DWM is on a road trip. Not just any old road trip. This one beats driving down the M4 to Cardiff by about a hundred-thousand-fold. It's the sort of road trip that dreams are made on - dreams in which you're journeying across Utah, through some of the most breathtaking landscape in America, in the blazing sunshine, with Doctor River Song, Canton Everett Delaware III, and Canton 2.0 by your side. (That's actors Alex Kingston, Mark Sheppard, and his dad, W Morgan Sheppard - for those of you who prefer to distinguish between real life and what happens on the telly.) This is a good day.

This morning the four of us boarded a 19-seater plane at Denver Airport, Colorado (when **DWM** bumped into River - er, Alex on the tarmac, she actually greeted us with, "Hello, sweetie"!), for the 90-minute flight to Canyonlands Field, a tiny airport 18 miles northwest of Moab, Utah. (The other 15 seats were empty, so we had the plane to ourselves.) From there, we're driving to Monument Valley, where we'll rendezvous with the rest of the *Doctor Who* team. It's a three-hour drive, but we keep stopping - for food, toilets, or to point and gawp at the striking red-rock scenery, colourful canyons, mesas and buttes - so it takes twice as long, but none of us cares.

Toby Haynes directs the Eleventh Doctor's arrival in America!



"I'm loving this," beams Alex, during a stop-off for a late lunch. "I'm finding it really powerful. There's a sense that we're journeying somewhere. You don't often get that. Even travelling in a jet from LA to England, it's so quick, really. But on the road from Moab, seeing this landscape and the climate change... it's fabulous."

"The truth is, there's quite a lot of America that you can shoot in the UK, with a bit of green screen," *Doctor Who* showrunner Steven Moffat told **DWM** before we left the UK. "Most American television is shot in a studio in LA. We have a scene in New York, shot in Cardiff - completely convincing. But you can't fake a desert. Especially in daylight. It won't feel right. It's the most iconic American thing you could absolutely ever see, and we're unequivocally, definitely, actually going there. You have to pick and choose your targets." ►

DWM ON LOCATION!

We drop by a grocery store, Clarke's Market, for supplies (fresh fruit for Alex, something called Chester's Puffcorn for **DWM** – brave choice) and a loo break. On returning from the washroom, Alex appears gobsmacked. "I had a huge flashback," she says. "It was 20 years ago, on my first honeymoon – we were here! In this store! And it's the same damn toilet! It hasn't changed in 20 years."

"You carved your name on the wall?" chuckles Mark.

She shoots him a look. **DWM** offers her some Puffcorn.

By the time we reach Monument Valley, the sun is setting. Our Chester's Puffcorn is languishing in a trashcan somewhere in Monticello. (Puffcorn is nasty.) The Doctor himself, Matt Smith, is the last of the *Doctor Who* team to arrive at our hotel. He's flown in from LA, where he's been filming a guest appearance on CBS's *Late Late Show with Craig Ferguson*. "It's the most fun I've ever had on a chat show," he tells us. "Craig made me feel very at ease. He's a huge fan. I suppose, because it's America, I could speak more freely. There's not the same level of interest in your private life over here; it's just about the show."

He has to work harder to sell *Doctor Who*, though.

"Yeah, *Doctor Who* isn't part of American culture as it is in Britain. But it's growing [in popularity] out here. I think these particular episodes are going to help galvanise that process. It's always going to remain more popular in the UK, because of the history and the heritage, but there's a massive sci-fi culture here in the US."

Wednesday
17
November 2010

Over breakfast (it's an early one – 6am), the conversation returns to last night's subject of whether *Doctor Who* can really make it big in the States. The BBC is really pushing the show here this year. "It's set in America, it's about American things, it's got a Stetson in it, it's about the moon landings," lists off Karen Gillan, who plays Amy. "Hopefully, that'll grab the interest of American audiences."

"It's a very British show," points out Arthur Darvill (Rory), "but then, you know, what does that mean? It doesn't do what most TV shows do. It pushes the boundaries. I don't think they're British stories; they're universal stories."

Toby Haynes, the director, isn't so sure: "It is inherently British," he tells me later. (He wasn't at breakfast. He was chasing a school bus in a helicopter. More of that later.) "It's British in its sensibility. It's a guy going round foreign places – planets and things – telling people what to do."

That sounds kind of American, too, though.

"Yes, but it's deeply colonial, and I think that's in our blood. But there's definitely room for *Doctor Who* in America, because they like genre. Whether it'll be as big as *Star Trek* or *Stargate*, I don't know. Those are massive shows. It's got every potential to be."

On set in the Valley of the Gods, several miles north of Monument Valley (where we'll be filming this afternoon), we're told two important things: do not stand on the vegetation, and watch out for scorpions and snakes. This sure isn't Cardiff.

"Are there any teas or coffees?" asks Karen.

"There isn't even water," replies a crewmember. A production assistant is sent off to find some. In the middle of the desert. (Somehow, he returns after ten minutes with bottled water. How?)

The first scene of the day is from the top of Episode 2: Amy racing across the desert sands, chased by Canton and his Men in Black. She's on foot; they're in a car. Karen barely breaks a sweat. "Stop enjoying the landscape," heckles the unit photographer. "This is *work*."

"I know," she laughs, looking windswept and dazzling in her red-checked shirt and ankle-length jeans, with her forearms covered in tally-marks, "but I've never seen anything like it. I can't believe it's real. It's mental. Completely mental. It really helps with all this running. It's really affected me, actually, in terms of understanding how Amy is feeling, because it feels so isolated here. Amy is on the run, and I can really put myself in her shoes. It feels so real. Wales is going to seem well depressing after this."

"All it does in Wales is rain," explains Brand Manager Edward Russell, helpfully, for the benefit of the American crew. "But it's nice and green."

Union rules dictate that the crew here is 90% American. Aside from the regular cast, the only Brits in Utah with *Doctor Who* are producer Marcus Wilson, Toby the director, Edward Russell, your intrepid **DWM** reporter, and the three-strong crew of BBC Three's *Doctor Who Confidential*. There are a few cultural differences. We shout "Action!" whereas they shout "Picture up!" We call them runners; they call them PAs (production assistants). We have a third assistant director; they have a second-second assistant director. And we have a table of fruit and coffee on set; they have one laden with Tootsie Rolls, Tootsie Dots, Fritos, Doritos, more Tootsie Dots, pretzels and, for the health conscious, I think I spotted a banana earlier. But it's gone now.

Matt and Karen are prepared for their American adventures...

"We should get some plate shots and then have an episode about dinosaurs!"

MATT SMITH

"I've been stuffing my face all morning," says Karen. "I had Doritos for breakfast."

"Picture up!" shouts someone. A car door slams. A sharp-suited Canton is approaching Amy. He's got a gun.

Amy: "Is that a body bag?"

Canton: "Yes, it is."

"It's empty."

"How about that?"

"I'm really scared, aren't I?" Karen asks Toby.

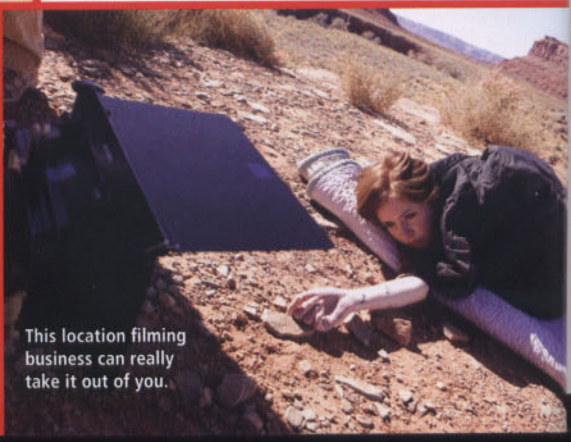
"Terrified," he nods, with a grin.

Karen's aunt lives in Utah, and she's visiting her niece on set today, along with Karen's boyfriend Patrick, and her cousin Christina. I wonder whether it's weird for them to see her at work.

"It was weirder for *me*," says Karen, "because my work life and personal life feel very separate. To have my boyfriend on set, it's the merging of two worlds. It's suddenly like, *woah*. I would never have anyone down for a dialogue-heavy scene that requires a lot of emotion, because it would be off-putting, but this is an all-action scene..."

Presently, Karen is on a cliff-edge. It's part of the scene. It looks dangerous. "It felt dangerous," she confirms once the shot is in the can. "When I watch it back, it'll feel safer, but I just had to go for it and hope that I didn't fall. There was a stunt guy there, crouched, ready to catch me." This is stunt co-ordinator Marcel Cozza.

It turned out it wasn't ideal weather for a picnic after all.


This location filming business can really take it out of you.

"Oh, is that what he was doing?" chips in Patrick.

The last shot before lunch is trickier: the standoff between Amy and Canton, but this time recorded from inside a helicopter. How exactly do you direct a helicopter?

"Well," says Toby, "the pilot and cameraman know what directors want from helicopter shots. There are certain techniques like crabbing the helicopter sideways in order to get a forward motion on what you're filming. It's fantastic fun, but terrifying. This morning, we did that flypast of the bus about 12 times, and I'd say the majority of those shots weren't good enough. Only the last two or three were useable. But they give these episodes scale and power."

Over lunch, Karen regales us with 'helicopter stories', pretty much without drawing breath: "It was one of the scariest things I've ever done, genuinely. It says in the script that it's 'a girl running for her life', and I felt like I was, because the helicopter got so close at one point - I swear, it did - and I could feel the wind from it, and the noise was deafening, but I couldn't see how close it was to me, because it was behind me and then swooping over my head, and I thought, oh my God, what if the pilot just, like, underestimates it and I get killed?"

What, decapitated on *Doctor Who*?

"Yeah! God! Imagine! So that was scary. At one point, I actually got *too* scared and jumped into this needle-y bush. I broke rule number one. It was a reflex."

In the afternoon, the crew moves to Highway 163, the road that runs from the small town of Bluff in the San Juan River Valley to the Utah-Arizona state line, right through Monument Valley. It's familiar to movie fans as the road where Forest Gump stopped running. It's iconic. "Costume, can we get the hat, please?" says an excited Matt, clambering onto the bonnet of the blood-red 1959 Edsel Villager Station Wagon parked by the side of the road.

In comes the Stetson. Stetsons are cool. The scenery is cooler. "We needed to say 'America' in one shot," says Toby, "and this is that shot. There's lots of American countryside that could be Spain, Morocco, all sorts of places, whereas Monument Valley is a natural piece of architecture that works like the Eiffel Tower or the Pyramids: you know *exactly* where you are."

The BBC had to gain permission from the Navajo Nation to film here. It's worth it just to see how bowled over by the landscape Matt, Arthur and Alex are as Karen was in the Valley of the Gods. "For us, just being here, half our job's done," says Arthur. "You don't have to pretend you're in an amazing place, because you are. The scale of what we do in Cardiff is amazing, but normally we land on an alien planet... and it's not real. Here, everywhere you point the camera looks incredible."

"There are parts of Wales - quarries, mostly - that could potentially look a little similar," says Alex, "but we wouldn't have this expanse, and the light is completely different here, and just knowing that you really are in a different land definitely informs how one performs and what one brings to the role."

"What I think we should do," enthuses Matt, "is get some plate shots, and then have an episode about dinosaurs! Can't you envisage alien dinosaurs in here? The scale of these landscapes isn't just about appealing to an American audience. That is important, for various reasons, but also it's about the scale of the show."

Enter: River Song. "Hello, sweetie!" She shoots the Stetson off the Doctor's 1,103-year-old head, and it's very technical. (It's not really.) An invisible wire is attached to Matt's hat, and a crewmember tugs the wire when Toby shouts "bang".

But all is not well. Arthur has looked at his watch. "I've looked at my watch," he says (see!), "and it's not good news. We've just one hour before sunset."

Matt remains calm. "I try not to worry unnecessarily," he says. "My dad's always said to me, 'Don't worry about things that you have no control over,' and I try to apply that to every day I live." He's unflappable, in fact. Daylight may be fading fast, but Matt doesn't panic, even when the invisible wire gets caught in the boom mic on the first take, or almost strangles Karen on the second, or breaks free of the Stetson altogether on the third. Is there an inner turbulence beneath Matt's cool, calm exterior?

"Well, yes, I don't know, I'm quite concerned about, like, the massive four-page scene that I've got tomorrow and I have to learn this evening, because that's a real, practical worry; it involves a few hours of sitting up, staying awake and getting it in. That's something I can affect, so I'm allowed to worry about it. But I can't affect the daylight, beyond not messing up my lines and ruining a take. We just have to work quickly and efficiently."

"I'm always quick and efficient," states Karen, matter-of-factly. "Did I tell you I had Doritos for breakfast?"

Matt smiles. "No-one cares about your stupid breakfast, Karen."

"You never quite get everything done that you want to," says Toby. "You can plan meticulously, but until you point a camera at it, you don't know how it's going to pan out. First, the light turns golden. The next minute, it's gone. It got dark very quick. We have 11-hour shoot days out here, but still we didn't fit everything in. We were rushing around to get in those last few shots. We were working on the only road in and out of Monument Valley, so we had to share it with the public, and that slowed us down. I would have liked more coverage, because I like a lot of movement in my work, but I'm crossing my fingers... and praying to the edit gods."

Thursday
18
November 2010

"It's a massive scene," says Toby, of today's shoot at Lake Powell in Page, Arizona. (We drove for three hours last night to get here from Monument Valley. We arrived at the Lake Powell Resort Hotel just in time for last orders.) "It's ten pages, I think. A lot to get through. It's going to be a tense couple of days."

"The insects are biting my legs," squeals Karen, as we arrive on the beach that borders the lake.

"Oh, come on, Karen - be a man," says Arthur (winding up Karen since 2009). "Today has been my first day of really settling into it, I think, getting used to being here," he tells us later. "I mean, look, we're filming on a beach - what great work!"

This is the picnic scene. The Doctor's last meal. "Which came first," muses the Time Lord, "the wine or the gums? Cos if it was the gums, this stuff must have been a real disappointment."

"I don't know whether you should make more of a thing of it," wonders Toby. "You know, spit it out. And Karen, could you stare at the Silent for longer? As your head turns, you're still looking at it."

Then Alex knocks over a glass of wine ("Oh, not again - I'm so sorry!") - for the second time in as many takes - and the cameras stop rolling while the mess is cleaned up.

"In my flat in Cardiff, there are patches everywhere," says Matt, hinting at stains on his carpet, hopefully. "If it's white wine, we just ►

Amy and Canton take a breather between runs.

> **"I'm in so much pain today. Right now I can't walk properly. I look like a weirdo."**
>
> **KAREN GILLAN**

put loads of salt on it." Luckily, this 'wine' is actually blackcurrant cordial – or else the TARDIS crew would be steaming by now.

Toby has another note for Karen. It's about her line "Doctor, what's happening? We've come a long way. You have to tell us." She needs to deliver it more forcefully, he says. "Try to get him to stop f***ing around, basically."

Karen nods. "Like, stop this pish."

"Did you just say 'pish'?" exclaims Arthur. "Could you be any more Scottish?"

Matt: "Wasn't Rab C Nesbitt [actor Gregor Fisher] going to play Amy Pond's dad last series? But we couldn't get him, because – oh no! Karen!" This time, it's Miss Gillan who's spilt the blackcurrant cordial.

"Is there any way we can stop doing this?" she asks, guiltily.

"Get those pale, gangling arms out of the way?" suggests Matt.

"Look, Karen," says Arthur, smugly, "I haven't spilt mine once."

As another blackcurrant is cleared up yet again, Matt tells **DWM** about his journey from the UK. It turns out to have been not without incident. "In England, I only left my bloody wallet in the back of my car," he explains. "I had my passport, but my wallet had everything else that I needed. Our flight was really soon, so I couldn't go back and get it, but I went to Customer Services and, rather wonderfully, the woman there – her name was Maggie – was like, 'You're Doctor Who, aren't you?' She got the Special Services to go and get my wallet from my driver, drive it right up to the plane, and walk it on! What made it even cooler was, Will Ferrell was on my plane. In first class, though. I really wanted to talk to him, but he had a hat on and –"

Were you not in first class?

"I was in business class – which is lovely, don't get me wrong – but I could see that he was... because I know the thing of... there was a really drunk guy on the plane, who kept coming up to me, getting really close and personal, saying, 'You'reee Doctorrr Who!' And I thought, I don't want to be that guy with Will Ferrell. Not drunk. I wasn't drunk. I just watched movies. But it's difficult when someone's really in-your-face like that. I'm lying in a bed watching films, and there's something quite exposing about it. I just said, 'Sorry, I'm watching *Inception*, which needs my full attention.'"

Nicely done.

Back on the beach, it's mid-afternoon and a breeze is picking up. Arthur shivers. "It's getting quite nippy, actually."

But there are more pressing matters. An Apollo astronaut is emerging from the lake! "What an image," Matt marvels. "This is so creepy."

"Anyone going to let me down?" shouts the Doctor, his voice echoing around the bay. The astronaut raises a gloved hand, points at the Time Lord and –

THOOM!

If you don't want to know who's in the astronaut's suit, look away now. (No, wait! We're joking! Come back!) For the time being, it's stunt co-ordinator Marcel. "Is the water cold?" I ask him. "Can you feel it through your suit?"

"Oh, you can feel it right away," he says. "It's a little hard walking, because these boots fill up, like buckets of water on your feet. The last thing I want to do is lose my footing and fall, with the whole outfit, into the water. But I've calculated the risk. I have guys out there in case I fall and can't get back up. You have to prepare for the worst-case scenario." And with the helmet on, he has limited visibility. "There's no side vision. When the shield goes up, it compresses the space where my head goes, so I have to make sure that I don't make Matt laugh when my face mashes into the helmet."

"I had a different idea," reveals Toby, when we ask him about the astronaut's arrival. "I thought the spaceman could come out of a desert storm. I suggested it to Steven, but he really wanted the Arthurian thing of it coming out of a lake – and he's right, of course. A sandstorm may have looked interesting, but it wouldn't have given the scene the gravity to sustain a whole series. You know what you want for your individual episode, but Steven is across the whole series."

Oh no! Waah!
They can't do that!

When, then, will we learn the true identity of what or who is inside the astronaut's suit? In other words – who shot the Doctor?

"By the end of the first half of the series," Steven Moffat promises, "you'll have probably developed a theory, a strong theory... but you won't know. You won't know for quite a long while who's in the suit. You will know it's someone the Doctor knows. He knows who's in there. But there are many, many twist and turns in this, so you can't trust anything you might have worked out for yourself."

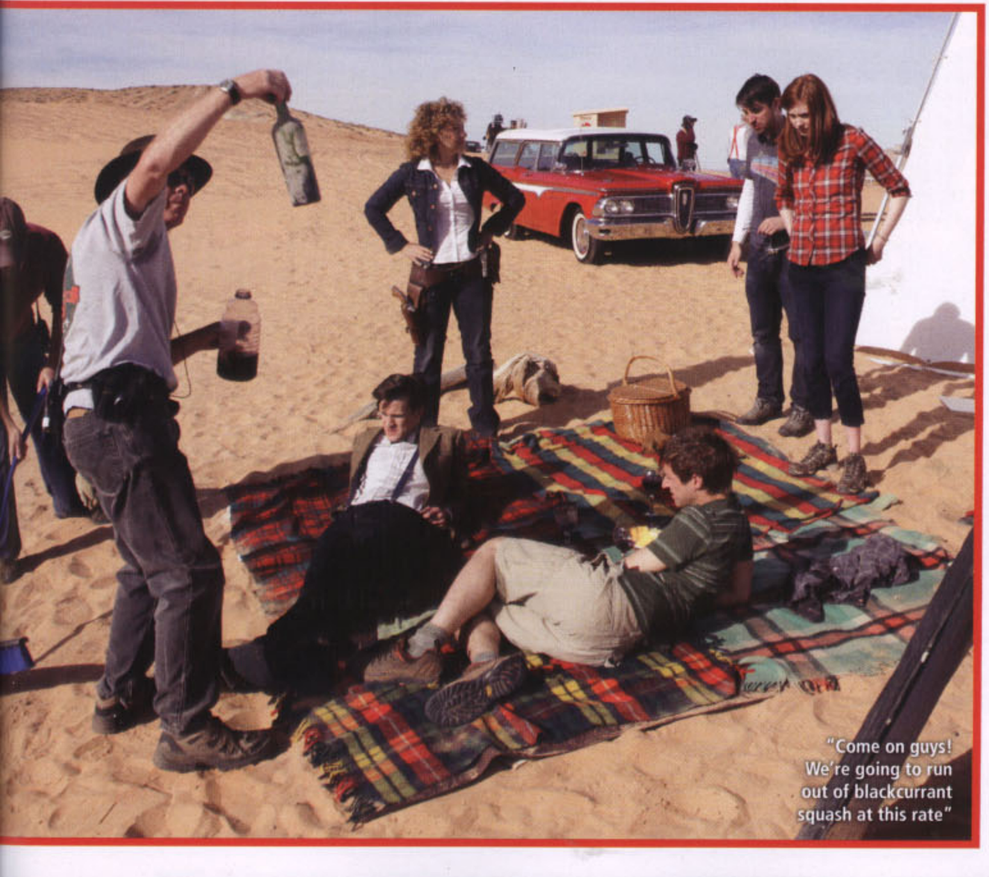
As the day wears on, and Karen has to do take after take of running down the beach to where the Doctor has been shot, she begins to rue yesterday's running-away-from-Canton shots. "I'm in so much pain today," she says. "Like, right now, I can't walk properly. I look like a weirdo, limping around."

Yesterday, when the director said, "Can we go for one more?" after each take, wasn't she tempted to go, "No, sod off! I need a sit-down"...?

"I was fine up until the very last one," she admits, "when I was being chased by the helicopter, and I thought, I don't know if I can do this. I was so tired. I'd slowed up, so the car had to slow down, too – but hopefully it won't look too bad on screen."

Can she still enjoy *Doctor Who* as a viewer?

"You can't really, in all honesty, because you know how everything is done. What was nice about the Christmas Special [*A Christmas Carol*] is that I wasn't there when a lot of it was filmed – I'm not in it that much – so I could actually, for the first time, really watch it as a viewer."


"Come on guys! We're going to run out of blackcurrant squash at this rate"

Friday
19
November 2010

It's 6.30am, and Arthur Darvill is standing waist-deep in Lake Powell. He looks cold. "I *am* cold," he says. (Told you.) This is the scene in which Rory shoves the boat – on which is the Doctor's burning corpse – out into the water. It takes nerves of steel to wade into a freezing lake in Arizona at 6.30am. "Go for it, Arthur! You're brilliant! You're rock-hard! Clench your buttocks!" These words of encouragement come from Arthur himself. Yes, really.

"He's getting cold, but he's not at any risk," says Marcel.

How does the stunt co-ordinator prepare an actor for a scene like this?

"You find out what state of mind they're in. You've got to feel their capability, their confidence, before you initiate anything. If an actor feels weak and unsure about a stunt, they're more likely to do something wrong. If we can, we'll put doubles in, but we can't for this shot of Arthur. He'll be fine so long as he doesn't wade in too deep. I've worked with English guys before. They're made of strong stuff."

The moment the shot is in the can... "Blanket for Arthur, please," requests Chris James, the second assistant director. Arthur wades out of the water, to a shivery round of applause. "Pants and jacket off," orders Chris. "It's into the hot tub for you." (There is no hot tub. For shame.)

"Well done, everyone," says Toby. "Let's warm up Arthur, then we'll finish off the scene when the sun is up."

"It's a tense one," says Karen of the 'funeral' scene. How is she psyching herself up?

"I have to distance myself from everybody. I can't engage in funny conversations or... like, they wanted me to do some pictures in between takes, and I just couldn't, that would break my focus, so I went off on my own. Like a loser."

How has she found working with the American crew?

"It's a really different atmosphere. In Cardiff, the crew is a well-oiled machine, but this is a bit of a scramble, because these guys aren't so familiar with how *Doctor Who* is filmed. Not to say it's worse; it's just different." She wants to make *Doctor Who* in the States again, though. "God, yeah!"

Which state does she want to visit next?

"Right, Moffat – I fancy a week in New York, so something set in New York, please. And not like *Daleks in Manhattan* [2007], where they did it all on green screen."

Bonus points to Karen for her knowledge of the pre-Pond era.

"Thank you. I've been boning up."

"The cast has been worked hard out here," says Matt, when **DWM** corners him just before lunch. He's been arguing with the astronaut again, this time in close-up. "A change is as good as a rest, and we've all been really looking forward to filming out here. But as you can see, every single moment in between filming is taken up with photos or interviews for *Confidential* or BBC America or –"

We feel bad now.

"No, hey, you've got to grab your time, man. It's always very easy to talk to **Doctor Who Magazine**."

Does he find other interviews a bit of a chore?

"Nah, I don't mind them. It's a strange version of therapy, I suppose. Ooh, look!" He's spotted something 20 yards down the beach. "Poor old Karen's just been called for another photo shoot that she doesn't want to do. I'M DOING AN INTERVIEW INSTEAD," he yells at her, and sticks out his tongue.

"*I* want to be interviewed," wails back Karen.

"Why don't you want to do the photos?"

She spots my tape recorder. "No, er, I do want to do the photos," she says, very unconvincingly. "I just... um..."

"Basically," says Matt, laughing at Karen, "get the hell out of my interview!" ►

As we speak, the Doctor's corpse is propped up against Matt's trailer. Doesn't that freak him out?

"Nah, I went up to it and dropkicked it. It's only pretend. But I think that scene is going to look wonderful. Hey, do you want to go and sit on the boat? Can you walk and talk?"

On our way down the beach, we pass Karen. "How's the photoshoot?" Matt asks her. "Lots of dressing down, is it?"

"Matt, this is on tape!" she laughs.

As we slink off, we take the opportunity to ask Matt about some of this season's mysteries. Like, for example, who is River Song? Does Matt know?

"It's strange for me," he says, "because we're going to discover, later in the series, who River is. Steven has told Alex."

Alex knows who River is already?

"Yeah. But I know nothing."

Right. Okay.

"It's quite an odd thing as an actor, because I'm playing scenes that I don't know what they're all about. I don't know why, character-wise, the Doctor is here by the lake. I know he's come to say goodbye to his friends, but, bar that, I don't know who the hell this astronaut is, I don't know who's inside it, I don't know what I'm saying to it when I'm down there, I don't know any of those things."

We've almost reached the boat. I suddenly remember somewhere I have to be. Sorry, Matt.

"Wait –!"

"Picture up!" Matt Smith prepares for his death scene.

> **"It's been a really tough shoot, but the American crew are lovely. They're very confident people."**
>
> **TOBY HAYNES**

"No! No, no, no, no," says Alex Kingston. "I'm not revealing anything."

Oh, go on! For **DWM**! All those spoilers must be such a weight on your shoulders. You know what they say: a spoiler shared is a spoiler –

"Ruined?" She laughs. "The thing I find hardest is, I can't *use* what I know in terms of how my character relates to the other characters. I'd make different acting choices, but I have to stop myself doing that, because otherwise I'd be revealing too much. That's quite tough. Sometimes I sort of think, oh my gosh, I actually want to do this differently, but I can't, because that would be giving something away."

Would she have preferred not to know River's true identity?

"I'm glad I know," she reasons, "because what it does is, I really *do* have spoilers. Before, I was just saying, 'Spoilers!' because it was my line, without really knowing any. But now that I *have* spoilers, I'm being really true to who River Song is."

Does Alex feel like a regular now? Is she what Matt, Karen and Arthur call 'Team TARDIS'?

"Actually, I don't feel part of the TARDIS team. I've noticed – particularly this time, in Matt's second season – that the Doctor, Amy and Rory have become very, very close. They've gelled. And Matt, Karen and Arthur are very close, so I slightly feel like I'm an outsider stepping in and... not intruding or interrupting, but... it's almost like, every time I come back, I have to re-establish myself.

"Also, River Song has her own journey, and she's experienced the Doctor in different bodies, and there are things that she knows about him that she can't reveal. In a way, that also keeps her slightly... not necessarily distant, but the truths she knows about the Doctor, Amy and Rory keep her apart from them."

Back on the set, the Doctor has been zapped by an impossible astronaut at the side of the lake.

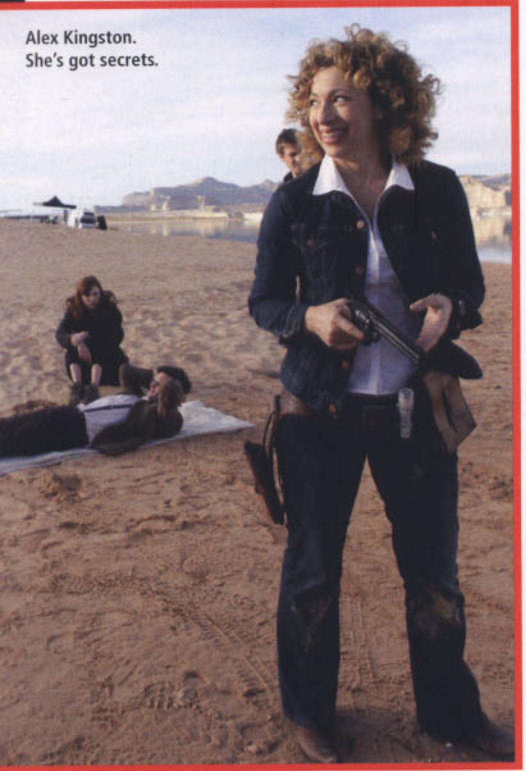
"So, you're beginning to regenerate," says Toby.

"I'm just waiting to die, aren't I?" replies Matt. "I know it's coming. I put my head back in acceptance, like, 'Come on, you bastard!' Then I fall to my knees. I think I can get back up – but why not? *Why not?* My hands are glowing. Finally, I get up with what strength I have left..."

Amy, Rory and River race to the Doctor's side – for the fifteenth time today – but it's too late. River springs to her feet, and draws her gun, levels it at the astronaut as it wades back into the water...

This time, Alex actually gets to fire. "I thought it was going to have a really strong kickback," she says of the gun, "so I was very determined, because I wanted not to be thrown. Actually, the kickback wasn't too bad at all. I've never really handled a real gun before – except for River's laser gun, and that doesn't count." Even on Wednesday, on Highway 163, Alex wasn't required to fire the gun for real. "It's fun, though. Another new experience, shooting at a spaceman on a beach in Arizona! This hasn't been a typical shoot at all."

"It's been a really tough shoot," considers Toby, during a brief respite. "After the first day, the director of photography was like, 'What just happened?' It was such an onslaught. Every day we've just been hoping we get what we want. It's been hairy. The American crew is lovely, and they're very confident people – what they've lacked in experience of *Doctor Who*, they've more than made up for in enthusiasm – but it'll be a welcome return to Wales, I think. You realise how good our crew are." DWM



Alex Kingston. She's got secrets.

FAN LOVE

"You know that terrible, cloying sense of shame that the really zipped-up fans have?" says Steven Moffat. "Well, the Americans are not like that. They're unashamedly enthusiastic. They're really friendly and exuberant." Steven attended LA's annual Gallifrey convention from 2006 to 2008. "By the third year, there were young, attractive couples there. It went from being impossibly dweeby in the first year to all these bright young things turning up." He attributes this to "the David Tennant factor."

The regulars are also full of praise for *Doctor Who*'s foreign fans. "When everyone was doubting my arrival," says Matt, "I had a wonderful thing from... I think they're called The Eleventh Doctor Appreciation Society. They said, 'We're fed up with all the haters, so we've started a group to support you,' having never seen a frame of me – and they sent me this wonderful book of letters. It's one of the nicest things I've ever got off a fan. Then, for my birthday, they sent me pictures of people all around the world – Hong Kong, Venezuela, Nepal, all these mad places – holding up signs saying 'Happy Birthday, Matt'. They did the same for Karen. It was really nice."

Were they surprised at the number of fans who turned up to watch the filming in Utah and Arizona?

"Yeah, in the middle of nowhere! In Monument Valley," Karen says, "you couldn't see anything for miles and miles, we drove for ages to get there, so we did not expect people to turn up. I actually thought they were part of the crew. Then I saw the TARDIS t-shirts they had on, and the *Doctor Who* book with a pen. I was taken aback that they'd come all that way. But it was really nice."

"There isn't that far to go in Britain to track us down – we're always basically around Cardiff – but these fans have driven for, like, hundreds of miles to be here," says Arthur. "They've really missioned it. They've got such passion. They turn up with signs: their iPads flashing with 'Autograph, please!' I think it's great."

"I was completely shocked," says Alex. "They turned up every day. Proper pilgrims. I thought the English fans were determined, but the American fans – my God!"

That's 1-0 to the USA, then.

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COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

YOU HAVE FEAR

Yetis on the Underground: fearsome!

Doctor Who's fifth series employed a winning format – big, bold ideas, and a menagerie of very scary monsters!

Feature by **SIMON GUERRIER**

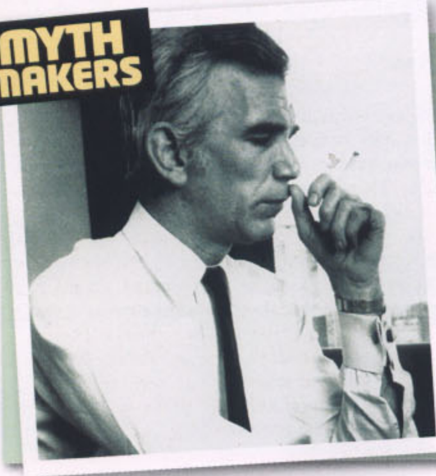
THIS ISSUE SERIES FIVE (1967-68)

I argued last issue that Season Four saw *Doctor Who* finally develop a formula. Worthy explorations of history and abstract science-fiction were dropped in favour of monster-filled stories, and plots that reflected viewers' lives.

Season Five developed and refined this formula, producing one of the strongest run of stories in *Doctor Who*'s whole history. Almost every week, the Doctor would be trapped in a confined area with a group of terrified humans while monsters tried to break down the door.

This 'base under siege' format produced plenty of excitement and scares with a small cast and a limited number of sets. Perhaps that was born from necessity: the series had returned to the cramped studios at Lime Grove during Season Four. But the series lost none of its ambition. Watching what little remains in the archive of Season Five, and listening to the rest, the sense of scale is amazing.

MYTH MAKERS



DAVID WHITAKER

STORY EDITOR and WRITER

As story editor for *Doctor Who*'s first year, David Whitaker helped shape the original format and characters. His first script, *Inside the Spaceship*, deftly reworks the Doctor and his companions, in just two episodes turning their awkward, spiky relationship into something warm and trusting. He wrote for the series for the rest of the decade, most notably introducing the Second Doctor in *The Power of the Daleks* and writing out the Daleks, apparently for good, at the end of the same season.

His stories from Season Five, *The Enemy of the World* and *The Wheel in Space*, show typically convoluted plotting. He's often less interested in real science as reversing what we think we know about characters. *Inside the Spaceship* comes down to a broken spring on the TARDIS control panel. His Doctor is more magician than scientist, making objects vanish before our eyes in *The Ambassadors of Death*, Whitaker's last work on the series.

Whitaker wrote the first ever *Doctor Who* stage play and the colourful Dalek comic strips in *TV Century 21*. But, more comfortable with history than sci-fi, *The Crusade* is his masterpiece, a rich and nuanced portrayal of King Richard and the conflict.

He novelised this and two other stories, establishing in these very first *Doctor Who* novels an exciting style that never talked down to the reader – setting a tone that would later make the range such a success with children. There at so many pivotal moments in *Doctor Who*'s early history, David Whitaker set the tone for the show we know today.

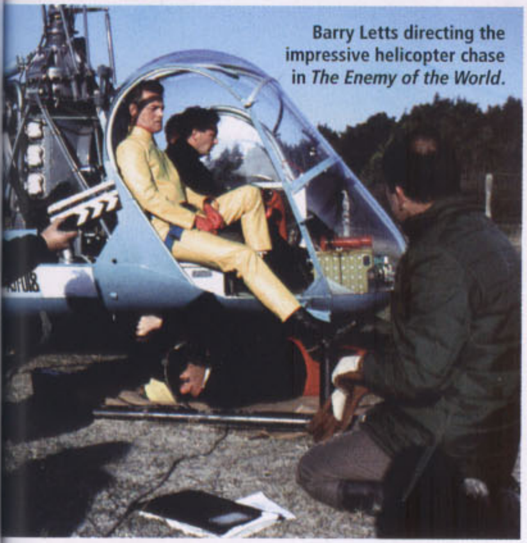
MEMORABLE MOMENTS

"Our lives are different to anybody else's..."
(*The Tomb of the Cybermen* Episode 3)
A beautifully-written and played scene as the Doctor comforts new companion Victoria, and hints at the loss of his own family.

"I thought I might return the compliment."
(*The Enemy of the World* Episode 6)
Salamander and the Doctor come face to face in the closing moments of the story – and the TARDIS takes off with its doors open!

"Here, hasn't he got old?"
(*The Web of Fear*, Episode 2)
Jamie and Victoria meet Professor Travers for a second time – it's been mere weeks for the two of them (and the audience), but 40 years for him...

"Neat isn't it? All done by sound waves." (*Fury from the Deep* Episode 1)
In its first appearance, the Doctor's sonic screwdriver is used for unscrewing. The apps for medical scans, mending barbed wire and opening bottles came later.



Barry Letts directing the impressive helicopter chase in *The Enemy of the World*.

The season begins with the TARDIS. It's shot on film rather than with fixed cameras in a television studio, the Doctor's voice echoing in the cavernous spaceship, each shot perfectly framed and lit. It's the best the TARDIS will look until the 1996 TV Movie, with its feature-level budget.

The first episode of each story quickly sets up that we're somewhere strikingly different, usually with location filming. In *The Tomb of the Cybermen*, we cut from the filmed interior of the TARDIS to a multiracial expedition of archaeologists, setting off explosives on an alien world. In the next story, we see *Doctor Who*'s first location filming in another country, as a Welsh valley doubles for Tibet. Then it's the glaciers rolling over Britain in the future, then a helicopter chase on a beach in Australia, like something out of a James Bond film. They're big, vivid worlds created very quickly (and economically) before we get locked in a control room.

And this is all great use of television as a visual medium. Look at the inventive ways they use the show's one consistent prop. The TARDIS lands on the sea, on her side and out in the depths of space. We see her covered in cobwebs and discover what happens when her doors open in mid-flight.

There are spaceships and explosions, and we deal with big concepts, too: a world war that changes which nations are super powers and climate change run out of control. *The Wheel in Space* parallels the near-future realism of *2001: A Space Odyssey* which had its premiere two weeks before the broadcast of Episode 1. But these big images are grounded in simple reality. *The Web of Fear* manages to convince us that London is deserted simply by showing us a newspaper billboard and the power being shut off on the Underground.

This season is all about inexpensive tricks done with maximum effectiveness, such as when the Doctor turns out to be the spitting image of the wicked Salamander. Previous stories had shown us doubles of the Doctor, but this is the best example yet. We're not always sure who we're watching - our hero or the villain - right up to the neat twist at the end where Salamander tries to steal the TARDIS.

"A specially-filmed trailer for *The Web of Fear* acknowledges something that's quite new: that *Doctor Who* is best when it's scary."

Another neat trick is bringing young Professor Travers back two stories later but as an old man. And is it conscious that this season even plays with its own 'base under siege' format? In *The Enemy of the World*, the Doctor needs to rescue people from their underground base.

This season sparkles with inventiveness - and two throwaway gags will become part of the furniture of the show. *Fury from the Deep* introduces the sonic screwdriver - as a useful, early demonstration of the power of sound waves which will prove crucial to the end of the story. *The Wheel in Space* sees the Doctor use the name 'John Smith' to avoid awkward questions about his identity.

The monsters, too, are all striking enough to lodge in the memory. As well as two stories with relative newcomers the Cybermen, new creations the Yeti and Ice Warriors were both worth bringing back again. A specially-filmed trailer for *The Web of Fear* sees the Doctor, in character, warn children that the Yeti are more frightening than before - and Mummy and Daddy might be scared. It's a tongue-in-cheek joke, but acknowledges something that's quite new: that *Doctor Who* is best when it's *scary*.

The season ends with the Doctor showing new companion Zoe an adventure from just a year before, *The Evil of the Daleks*. And it only serves to show that we've not missed the Doctor's greatest foes one bit.

STAR PERFORMANCE

FRAZER HINES

JAMIE McCRIMMON

Jamie McCrimmon clocked up more episodes of *Doctor Who* than all but the first four Doctors. The nearest companion to rival him is Sarah Jane Smith, who only beats him if we count her own series.

Yet Jamie was never created as a companion. Indeed, *The Highlanders* was the last of a kind of story being phased out – the 'pure' historicals were not thought popular or relevant. So Hines must really have impressed the production team – and continued to do so. He was the first companion since Ian and Barbara to last beyond his first year's contract, and the last to do so again until Katy Manning as Jo Grant.

It's obvious why. Hines and Patrick Troughton work brilliantly together as over-grown children, delighted by their adventures. It's no coincidence that so many of the villains they face are slaves to cold logic or computers, who just want us to stop us having fun. They can also find moments of comedy and drama in the least exciting scripts.

Knowing Jamie from episodes that exist in the archive, it's a shock to see pictures of him as he first appeared, grubby and scowling and with long hair. The show rather forgets that he's from the past, putting him in a modern polo neck and giving him a love for gadgets – watch his delight at the transistor radio in *The Invasion*.

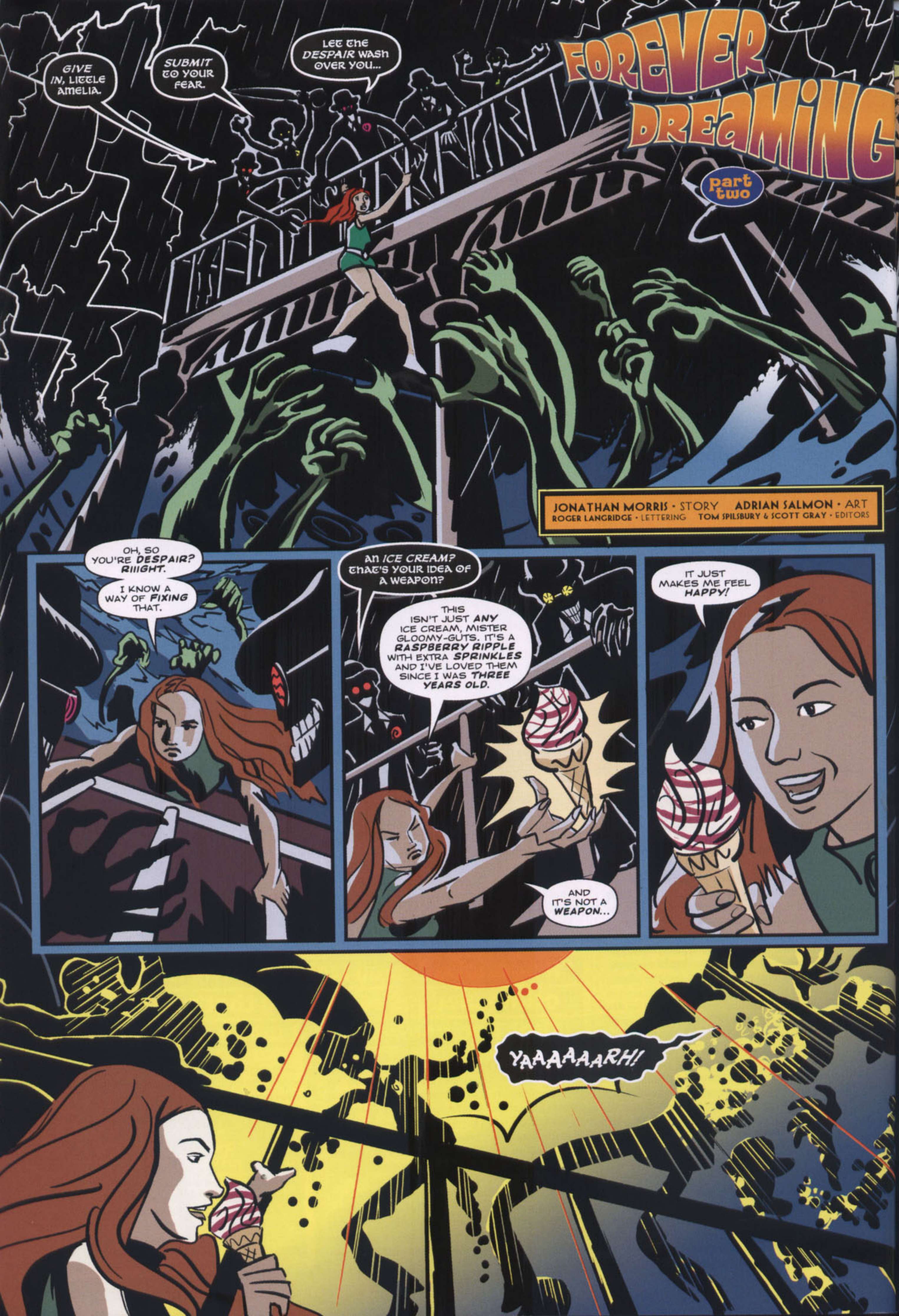
Hines makes Jamie instinctive rather than stupid. He gets away with being scared or petulant because he's loyal and brave. Being from the past, he can ask what's happening or what something means without it being demeaning.

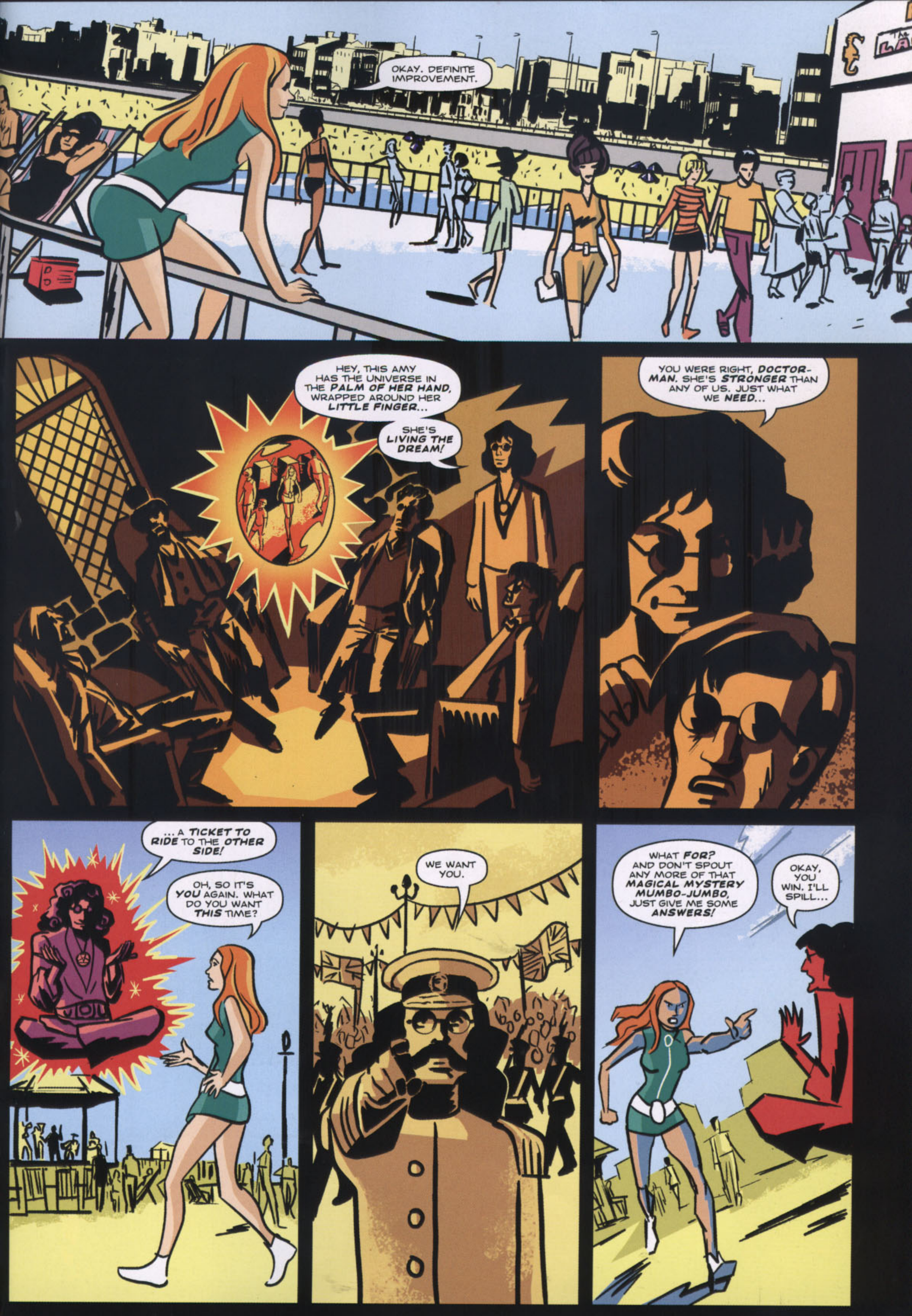
But it's telling how strongly he works with this Doctor that the most powerful moments are when Jamie doubts his friend, or when he's ultimately forced to return home.

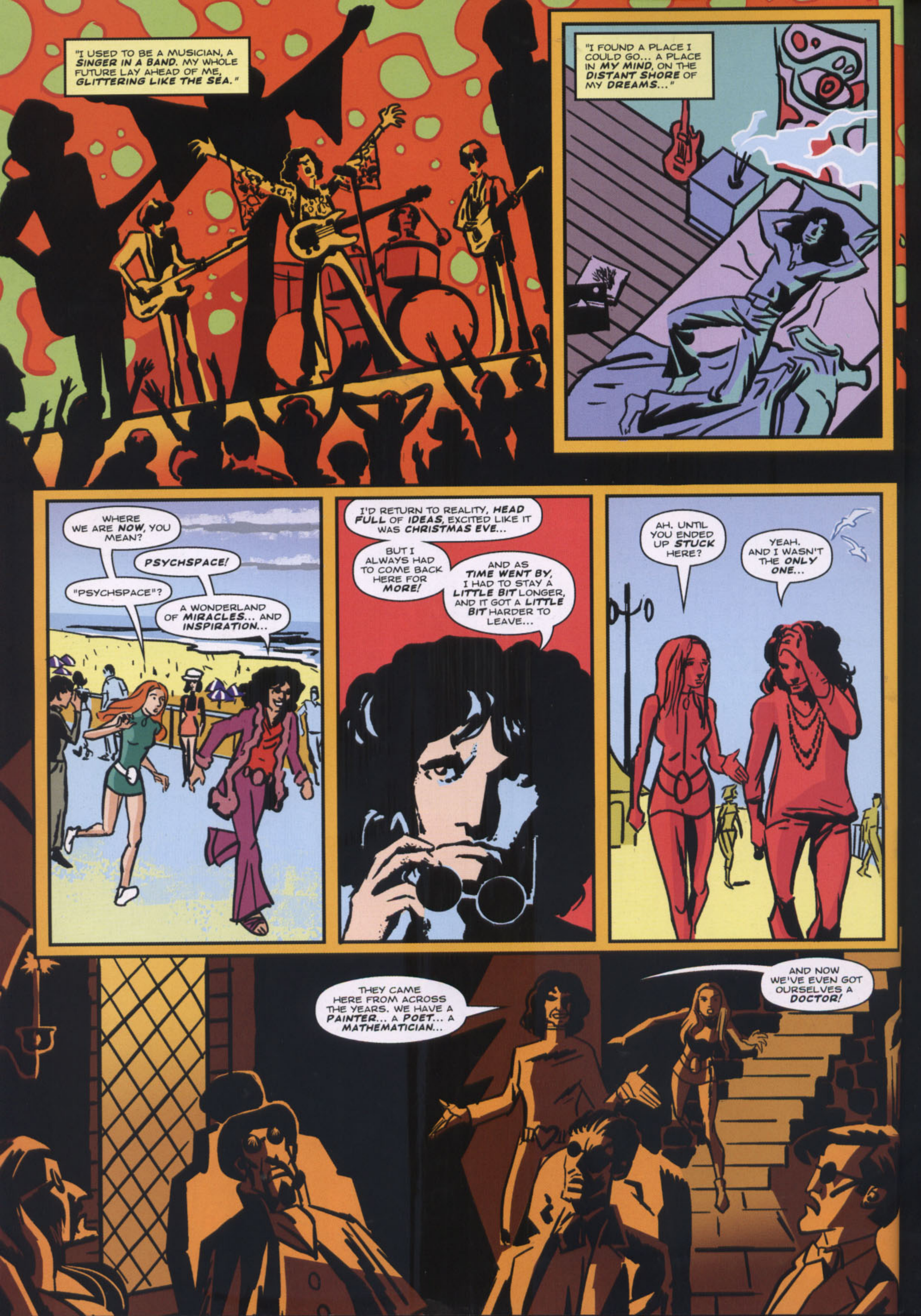
FOREVER DREAMING

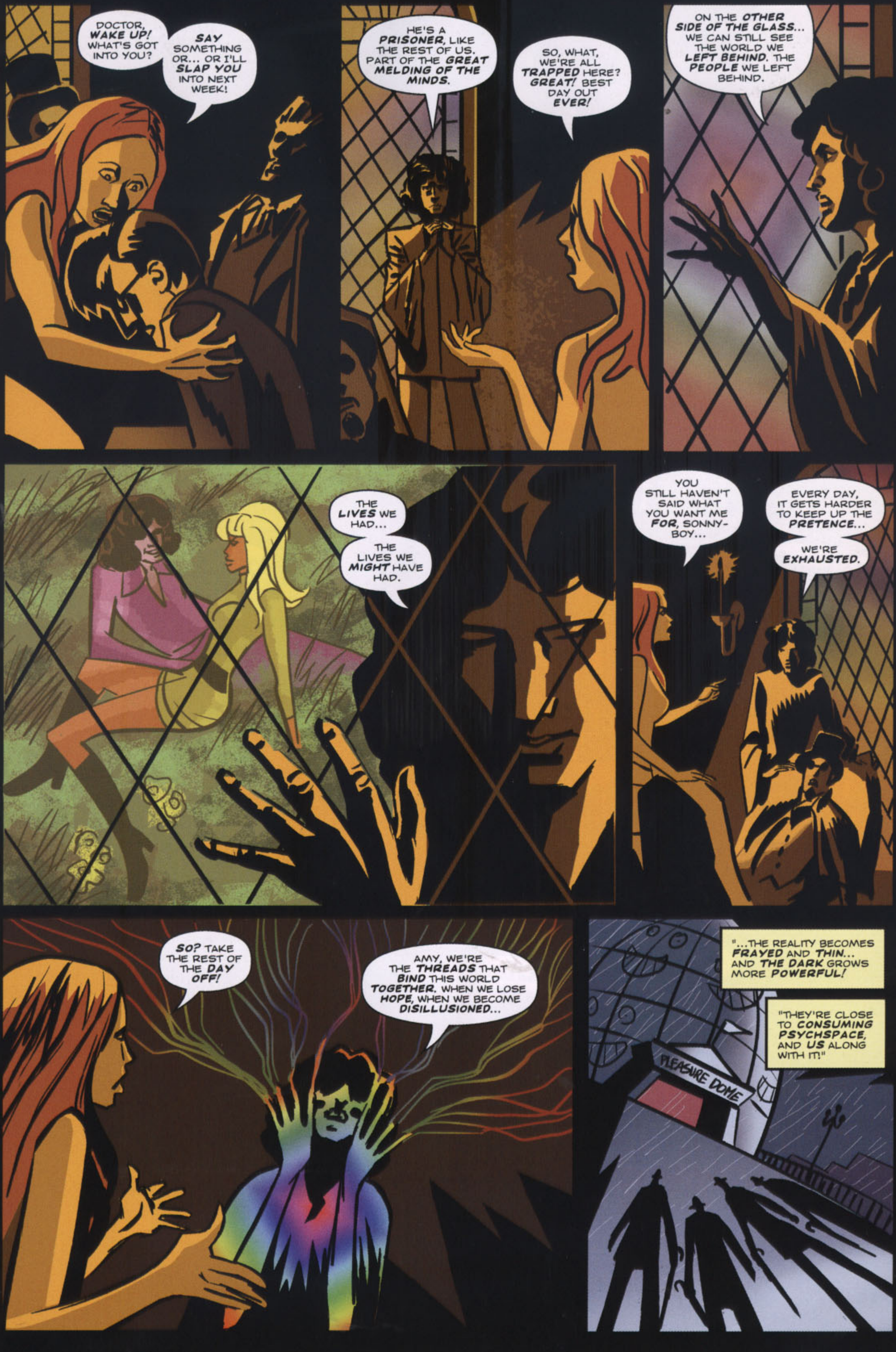
part two

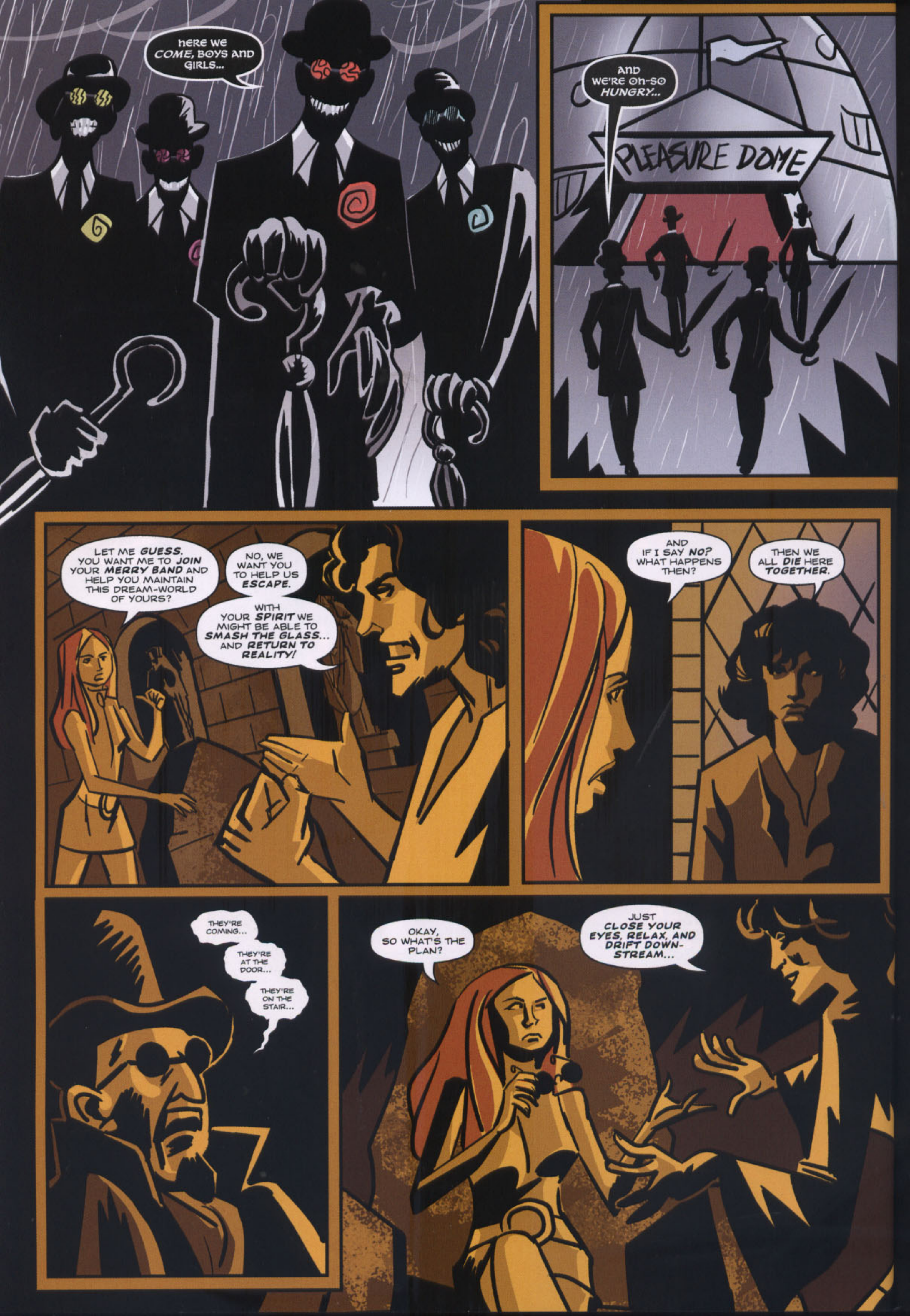
JONATHAN MORRIS • STORY **ADRIAN SALMON** • ART
ROGER LANGRIDGE • LETTERING **TOM SPILSBURY & SCOTT GRAY** • EDITORS

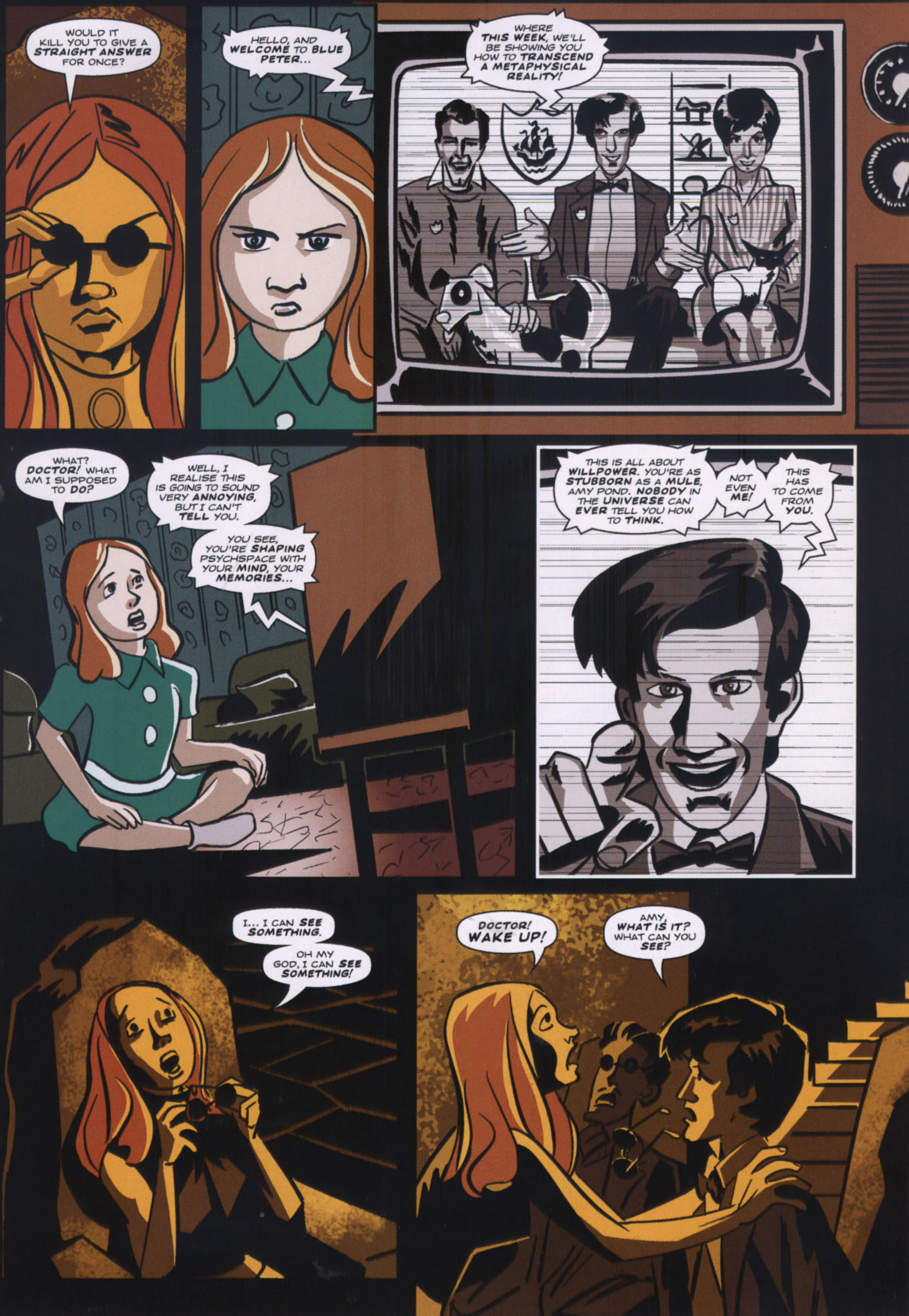

GIVE IN, LITTLE AMELIA.
SUBMIT TO YOUR FEAR.
LET THE DESPAIR WASH OVER YOU...
OH, SO YOU'RE DESPAIR? RIIIGHT.
I KNOW A WAY OF FIXING THAT.
AN ICE CREAM? THAT'S YOUR IDEA OF A WEAPON?
THIS ISN'T JUST ANY ICE CREAM, MISTER GLOOMY-GUTS. IT'S A RASPBERRY RIPPLE WITH EXTRA SPRINKLES AND I'VE LOVED THEM SINCE I WAS THREE YEARS OLD.
AND IT'S NOT A WEAPON...
IT JUST MAKES ME FEEL HAPPY!
YAAAAAARH!

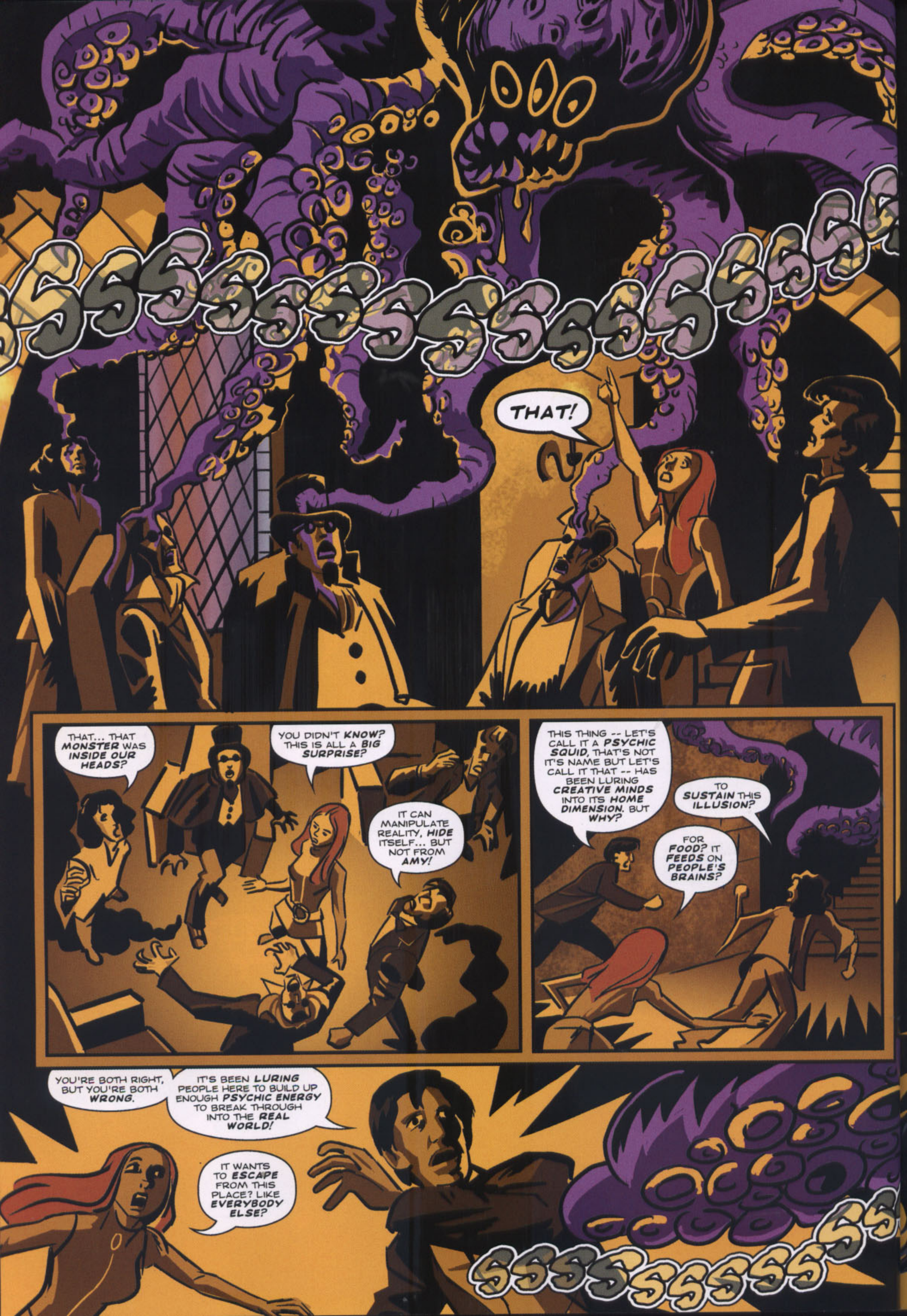

OKAY. DEFINITE IMPROVEMENT.
HEY, THIS AMY HAS THE UNIVERSE IN THE PALM OF HER HAND, WRAPPED AROUND HER LITTLE FINGER...
SHE'S LIVING THE DREAM!
YOU WERE RIGHT, DOCTOR-MAN. SHE'S STRONGER THAN ANY OF US. JUST WHAT WE NEED...
...A TICKET TO RIDE TO THE OTHER SIDE!
OH, SO IT'S YOU AGAIN. WHAT DO YOU WANT THIS TIME?
WE WANT YOU.
WHAT FOR? AND DON'T SPOUT ANY MORE OF THAT MAGICAL MYSTERY MUMBO-JUMBO, JUST GIVE ME SOME ANSWERS!
OKAY, YOU WIN. I'LL SPILL...

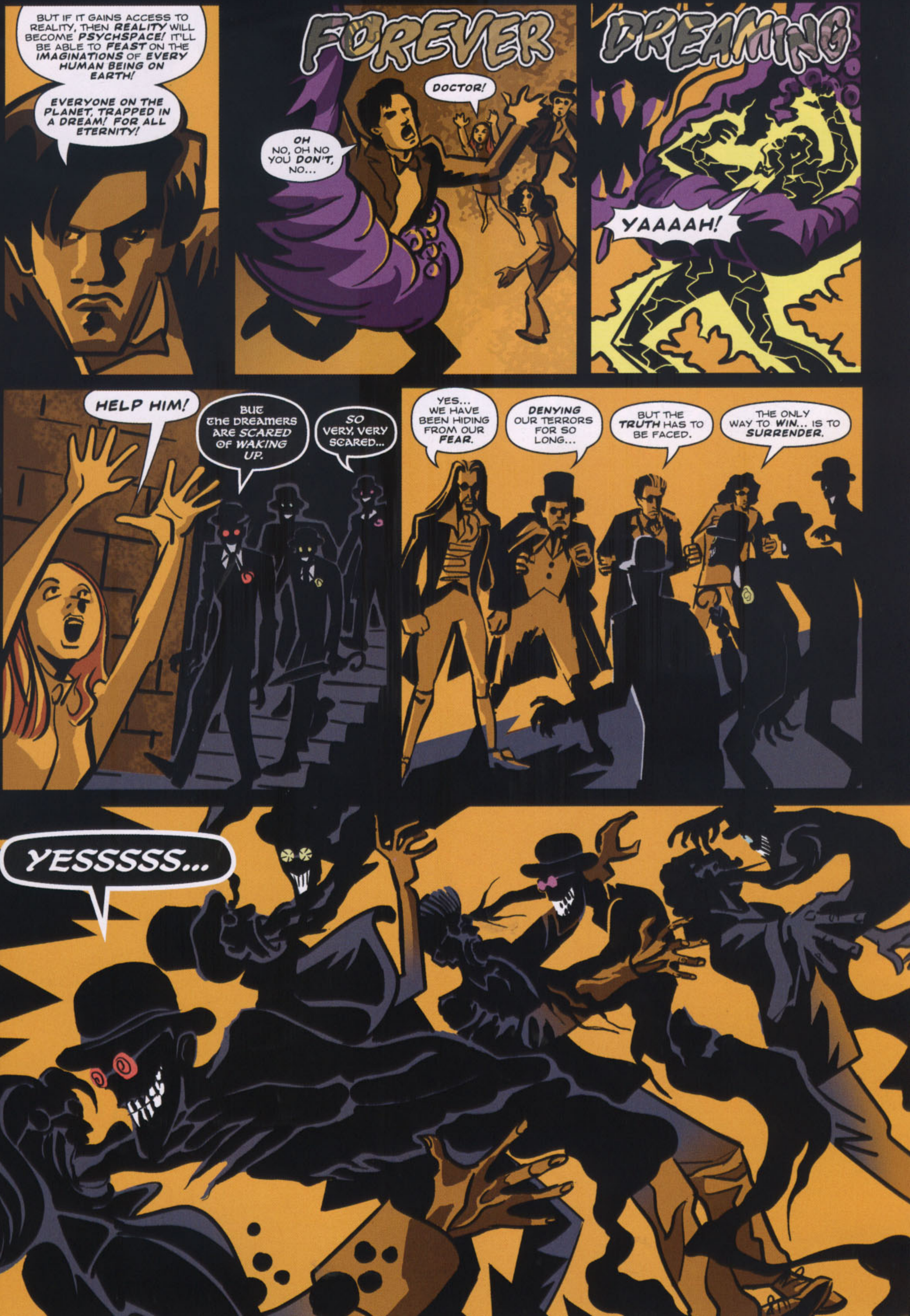

"I USED TO BE A MUSICIAN, A SINGER IN A BAND. MY WHOLE FUTURE LAY AHEAD OF ME, GLITTERING LIKE THE SEA."
"I FOUND A PLACE I COULD GO... A PLACE IN MY MIND, ON THE DISTANT SHORE OF MY DREAMS..."
WHERE WE ARE NOW, YOU MEAN?
PSYCHSPACE!
"PSYCHSPACE"?
A WONDERLAND OF MIRACLES... AND INSPIRATION...
I'D RETURN TO REALITY, HEAD FULL OF IDEAS, EXCITED LIKE IT WAS CHRISTMAS EVE...
BUT I ALWAYS HAD TO COME BACK HERE FOR MORE!
AND AS TIME WENT BY, I HAD TO STAY A LITTLE BIT LONGER, AND IT GOT A LITTLE BIT HARDER TO LEAVE...
AH. UNTIL YOU ENDED UP STUCK HERE?
YEAH. AND I WASN'T THE ONLY ONE...
THEY CAME HERE FROM ACROSS THE YEARS. WE HAVE A PAINTER... A POET... A MATHEMATICIAN...
AND NOW WE'VE EVEN GOT OURSELVES A DOCTOR!

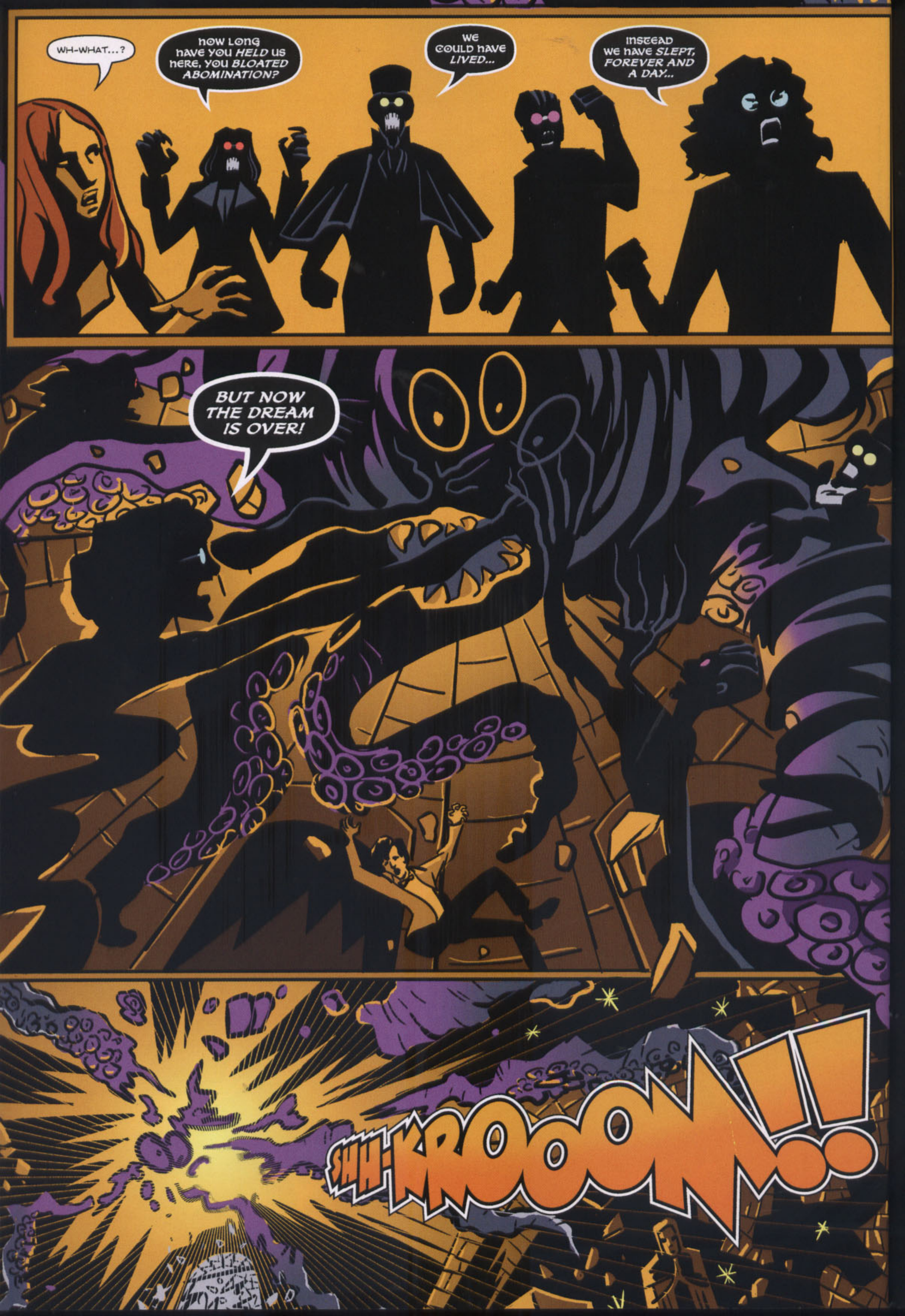

DOCTOR, WAKE UP! WHAT'S GOT INTO YOU?
SAY SOMETHING OR... OR I'LL SLAP YOU INTO NEXT WEEK!
HE'S A PRISONER, LIKE THE REST OF US. PART OF THE GREAT MELDING OF THE MINDS.
SO, WHAT, WE'RE ALL TRAPPED HERE? GREAT! BEST DAY OUT EVER!
ON THE OTHER SIDE OF THE GLASS... WE CAN STILL SEE THE WORLD WE LEFT BEHIND. THE PEOPLE WE LEFT BEHIND.
THE LIVES WE HAD...
THE LIVES WE MIGHT HAVE HAD.
YOU STILL HAVEN'T SAID WHAT YOU WANT ME FOR, SONNY-BOY...
EVERY DAY, IT GETS HARDER TO KEEP UP THE PRETENCE...
WE'RE EXHAUSTED.
SO? TAKE THE REST OF THE DAY OFF!
AMY, WE'RE THE THREADS THAT BIND THIS WORLD TOGETHER. WHEN WE LOSE HOPE, WHEN WE BECOME DISILLUSIONED...
"...THE REALITY BECOMES FRAYED AND THIN... AND THE DARK GROWS MORE POWERFUL!
"THEY'RE CLOSE TO CONSUMING PSYCHSPACE, AND US ALONG WITH IT!"
PLEASURE DOME

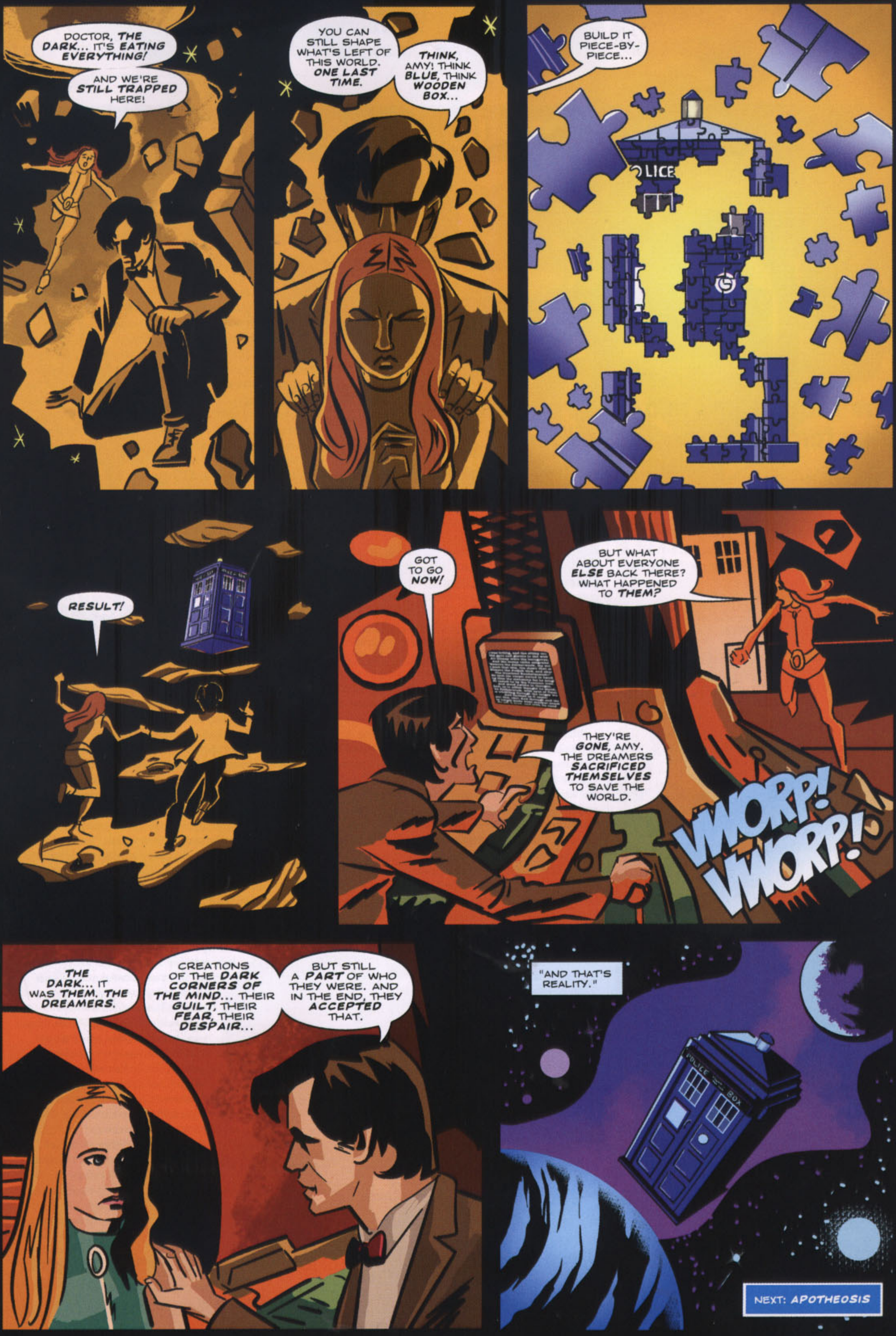

HERE WE COME, BOYS AND GIRLS...
AND WE'RE OH-SO HUNGRY...
PLEASURE DOME
LET ME GUESS. YOU WANT ME TO JOIN YOUR MERRY BAND AND HELP YOU MAINTAIN THIS DREAM-WORLD OF YOURS?
NO, WE WANT YOU TO HELP US ESCAPE.
WITH YOUR SPIRIT WE MIGHT BE ABLE TO SMASH THE GLASS... AND RETURN TO REALITY!
AND IF I SAY NO? WHAT HAPPENS THEN?
THEN WE ALL DIE HERE TOGETHER.
THEY'RE COMING...
THEY'RE AT THE DOOR...
THEY'RE ON THE STAIR...
OKAY, SO WHAT'S THE PLAN?
JUST CLOSE YOUR EYES, RELAX, AND DRIFT DOWN-STREAM...


WOULD IT KILL YOU TO GIVE A STRAIGHT ANSWER FOR ONCE?
HELLO, AND WELCOME TO BLUE PETER...
WHERE THIS WEEK, WE'LL BE SHOWING YOU HOW TO TRANSCEND A METAPHYSICAL REALITY!
WHAT? DOCTOR! WHAT AM I SUPPOSED TO DO?
WELL, I REALISE THIS IS GOING TO SOUND VERY ANNOYING, BUT I CAN'T TELL YOU.
YOU SEE, YOU'RE SHAPING PSYCHSPACE WITH YOUR MIND, YOUR MEMORIES...
THIS IS ALL ABOUT WILLPOWER. YOU'RE AS STUBBORN AS A MULE, AMY POND. NOBODY IN THE UNIVERSE CAN EVER TELL YOU HOW TO THINK.
NOT EVEN ME!
THIS HAS TO COME FROM YOU.
I... I CAN SEE SOMETHING.
OH MY GOD, I CAN SEE SOMETHING!
DOCTOR! WAKE UP!
AMY, WHAT IS IT? WHAT CAN YOU SEE?


SSSSSSSSSSSSSSSSSSSSSSSS
THAT!
THAT... THAT MONSTER WAS INSIDE OUR HEADS?
YOU DIDN'T KNOW? THIS IS ALL A BIG SURPRISE?
IT CAN MANIPULATE REALITY, HIDE ITSELF... BUT NOT FROM AMY!
THIS THING -- LET'S CALL IT A PSYCHIC SQUID, THAT'S NOT IT'S NAME BUT LET'S CALL IT THAT -- HAS BEEN LURING CREATIVE MINDS INTO ITS HOME DIMENSION. BUT WHY?
TO SUSTAIN THIS ILLUSION?
FOR FOOD? IT FEEDS ON PEOPLE'S BRAINS?
YOU'RE BOTH RIGHT, BUT YOU'RE BOTH WRONG.
IT'S BEEN LURING PEOPLE HERE TO BUILD UP ENOUGH PSYCHIC ENERGY TO BREAK THROUGH INTO THE REAL WORLD!
IT WANTS TO ESCAPE FROM THIS PLACE? LIKE EVERYBODY ELSE?
SSSSSSSSSSSS


BUT IF IT GAINS ACCESS TO REALITY, THEN REALITY WILL BECOME PSYCHSPACE! IT'LL BE ABLE TO FEAST ON THE IMAGINATIONS OF EVERY HUMAN BEING ON EARTH!
EVERYONE ON THE PLANET, TRAPPED IN A DREAM! FOR ALL ETERNITY!
FOREVER
DOCTOR!
OH NO, OH NO YOU DON'T, NO...
DREAMING
YAAAAH!
HELP HIM!
BUT THE DREAMERS ARE SCARED OF WAKING UP.
SO VERY, VERY SCARED...
YES... WE HAVE BEEN HIDING FROM OUR FEAR.
DENYING OUR TERRORS FOR SO LONG...
BUT THE TRUTH HAS TO BE FACED.
THE ONLY WAY TO WIN... IS TO SURRENDER.
YESSSSS...


WH-WHAT...?
HOW LONG HAVE YOU *HELD* US HERE, YOU *BLOATED ABOMINATION?*
WE COULD HAVE *LIVED...*
INSTEAD WE HAVE *SLEPT, FOREVER AND A DAY...*
BUT NOW THE DREAM IS OVER!
SHH-KROOOM!!


DOCTOR, THE DARK... IT'S EATING EVERYTHING!
AND WE'RE STILL TRAPPED HERE!
YOU CAN STILL SHAPE WHAT'S LEFT OF THIS WORLD. ONE LAST TIME.
THINK, AMY! THINK BLUE, THINK WOODEN BOX...
BUILD IT PIECE-BY-PIECE...
LICE
RESULT!
GOT TO GO NOW!
BUT WHAT ABOUT EVERYONE ELSE BACK THERE? WHAT HAPPENED TO THEM?
THEY'RE GONE, AMY. THE DREAMERS SACRIFICED THEMSELVES TO SAVE THE WORLD.
VWORP! VWORP!
THE DARK... IT WAS THEM. THE DREAMERS.
CREATIONS OF THE DARK CORNERS OF THE MIND... THEIR GUILT, THEIR FEAR, THEIR DESPAIR...
BUT STILL A PART OF WHO THEY WERE. AND IN THE END, THEY ACCEPTED THAT.
"AND THAT'S REALITY."
POLICE BOX
NEXT: APOTHEOSIS

THE TIME TEAM

CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 777 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 701 - WORLD WAR THREE

ASSAULT & VINEGAR!

The Time Team's in a pickle as they marshall their forces for a second helping of Slitheen...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

Last month, the Time Team watched in horror as the Slitheen took an outrageously long time to reveal themselves to the Doctor and his pals. The invaders had managed to infiltrate the British government at the highest level thanks to a complicated plan involving skin suits, space pigs and a lot of farting.

Mickey and Jackie are being menaced by a Slitheen policeman, Rose and Harriet Jones are cornered in No. 10 by marvellous Margaret and the Doctor is being electrocuted, along with half of UNIT. How will they get out of that? Surprisingly easily, it turns out.

"Deadly to humans, maybe," says the Doctor as he thrusts his electrified ID card at the nearest Slitheen, causing the lightning to transmit across all the creatures. Chris is disappointed. "We had no need to worry about him at all!" he complains. "Is this because he's a Time Lord, or Northern?"

"That's a bit of a cop-out escape," agrees Michael. "Has there been anything to indicate they're connected?" Emma isn't as concerned: "At least it was a quick way to defeat them all. Maybe this episode will be a bit faster-paced?"

"Still that was quite a massacre," says Will. "I count about 17 UNIT people killed before the titles. Harsh."

Back at the Powell Estate, Mickey is taking direct action. "A wooden chair to the head! Mickey Smith comes in strong, beating up the big green bugger," shouts a delighted Chris. "Nice presence of mind from Mickey when he takes a pic of the alien," notes Michael. "He's had enough of not being believed!"

The Team are amused by the darkly comic sight of a Slitheen surrounded by corpses trying to get his disguise back on. "He looks so clumsy, yet the CGI Slitheen chasing Rose and Harriet is elegant and fluid - it's rather confusing," says Emma.

Michael isn't finding any of what he's seeing particularly pleasing. "This is very badly directed," he fumes. "That static locked-off shot with Rose and Harriet Jones running in and out was rotten!" Will has also noticed that No. 10's lift shaft looks strangely familiar. "Maybe Downing Street uses the same company as Henrik's?"

"Didn't like that gag with the lift either," says Michael. "Eccleston's back to seeming uncomfortable again. This episode is annoying me with its stupidity."

The seemingly-endless pursuit of Rose and Harriet continues. "This is proper *Scooby Doo*-style hiding, isn't it?" says Emma. Michael's fury is unrelenting. "THEY ARE HIDING IN PLAIN SIGHT! Did they just leave the camera running on the day? Rubbish. But 'I can smell an old girl...' and Penelope Wilton's reaction are great. At least the dialogue is good."

After one of the lengthiest chases in TV history, and with the Slitheen held at bay by a handy decanter of port, the Doctor quizzes them about what they're up to. "That's a nice touch, Slitheen being their surname, not species," says Emma.

"This scene over the threshold to the Cabinet Room is terrific," says Will. "Proper fizzy, sparkling dialogue." Chris is also amused. "Triplicate the flammability? What a great bluff!" Even Michael is enjoying things a bit more. "Tons of exposition, but done with real humour. Mr Chicken! The Doctor is having fun, even if he hasn't entirely thought the plan through - he's completely trapped in that room now."

Time to check in with the Team's heroine, Jackie Tyler, whose close encounter of the Slitheen kind has taken its toll. "Mickey won't give Jackie a drink. That seems very sensible," says Michael. " I like the two of them together." The Team nod in agreement - in their eyes, Jackie can do no wrong. "Mickey double-checking the bin is hilarious!" adds Emma. "I wonder if he's had burping-bin recurring nightmares?"

Back in Downing Street, Harriet is feeling guilty that she never even knew the name of the dead secretary. "She does a good job of bringing home the seriousness of people being killed, which is a bit of an antidote to the casual disposal of so many people at the beginning," says Will. "I get the Doctor just saying a simple 'sorry', though" adds Emma. "He's seen so much worse. People need him so he has to be hard. And Rose has started doing it too."

Indeed she has - her suggested course of action is to launch a nuclear attack, an idea that horrifies Harriet. "'You're a very violent young woman.' Harriet's getting all the best lines here," says Michael. "Could do without the 'topical' political references, though. Seems a bit heavy-handed and out of place."

There's no way to launch a strike, though - the access codes are in the hands of the UN. With the Doctor's help, Mickey is suddenly an expert hacker. "Nice website for UNIT, very handy - especially as the Doctor knows the password," says Emma. Will is also unconvinced. "A simple word for a password? Used over and over again?!" he says. "Perhaps they put Sergeant Benton in charge of it?" suggests Michael.

The doorbell rings at Mickey's flat. "I love Jackie's 'It's the Slickeen!' And Mickey is being properly heroic!" says Will, gleefully. "The pacing is so much better now - I actually feel tense," adds Emma.

"Love the 'narrows it down' scene," says Michael. "Raxacoricofallapatorius? What a fun name!" says Chris. "Very Douglas Adams."

The Doctor's process of elimination has identified the Slitheens' home world, and a major weakness. "Their susceptibility to vinegar should be corny, but alien invaders being vulnerable to a standard Earth thing is well established in sci-fi," says Will. Luckily, vinegar is in plentiful supply in the kitchen of pickle-loving Mickey, but he and Jackie soon find themselves completely covered in exploded Slitheen intestines. "Bleh," says Michael, horrified.

The remaining Slitheen advance their plan with an appeal for the much-sought-after nuclear access codes. They secretly want to blow up the Earth and sell the remains for scrap.

"'Massive weapons of destruction... deployed within 45 seconds'? It's not the most subtle allegory in the world, is it?" says Will.

HAYWARDS
Bevelini
GREEN PEPPERS (GOLDEN
Onions

LIKE THAT? WATCH THIS!

Monsters tried to provoke Earth powers into war once before...

WILL SAYS: *World War Three* isn't the first time a horde of funny-looking monsters have tried to foment nuclear war on Earth. Well, not the first time in story order, although *Warriors of the Deep* – for it is she – takes places well after *World War Three*, chronologically.

The Silurians – now calling themselves "Silurians" despite not being Silurian – and the Sea Devils – having dispensed with their string vests for something a bit more *recherché* – try to set off Sea Base 4's missiles. While *World War Three* references the Iraq war (contemporary to the 2005 broadcast), *Warriors of the Deep* is a futuristic allegory for the Cold War between East and West – still going strong when it aired in 1984.

DOCTOR WHO
WARRIORS OF THE DEEP

The Fifth Doctor, to his own horror, uses hexachromite gas to defeat the reptiles in 2084, whereas it's the Slitheen pumping out the gas in Downing Street. Farting is such sweet sorrow. With every attack of extraterrestrial flatulence I can't help thinking: there should have been another way.

"Raxacoricofallapatorius? What a fun name. Very Douglas Adams." – CHRIS

"Clever plan from the Slitheen," admits Michael. "And a similar motive to Cassandra," adds Will. Chris is enjoying Annette Badland's turn as Margaret. "She's relishing the bad gal role, and the silliness has gone. Bye-bye farting, hello scary body snatchers!"

As the Slitheen await a UN resolution giving them the codes, they're delighted to see the nuclear hotline really is red. "Why do they even know or care about the red telephone?" demands Will. "Also, it seems to have turned them back into pantomime characters."

Things look grim for the Doctor, who's still in the Cabinet Room with only one way out – a dangerous one. "'I could save the world but lose you.' Eccleston's delivery suggests much more than the line reads. I wonder..." says Chris. "This is where the Doctor really shows his true face," says Emma. "He puts an enormous decision in Jackie's hands, and she's not up to it. He's completely relieved of guilt by Harriet taking control, so again he has no responsibility.

Mickey has hacked into the Royal Navy, as the Doctor's plan involves taking out the Slitheen with an ordinary missile before they can go nuclear. "He's fired a missile at London? That's *mad!*" says Michael.

The Slitheen, meanwhile, are gloating about their imminent victory. "Lots of Slitheen! I like that shot," says Michael. "And now, this terrible missile. That's this story in a nutshell, swinging from good to awful."

The Doctor, Rose and Harriet reckon that sheltering in a cupboard will protect them from the missile, but there's no escape for the Slitheen.

"The destroyed Downing Street is an amazing set piece," says Chris. "Ooh, it looks great, doesn't it? Proper destruction!" adds Will.

"Penelope Wilton has saved the episode," declares Michael. Emma agrees: "I love Harriet, it's a brilliant move to make her Prime Minister! She's bound to be back."

Once again, the plot seems to have run out a bit early, but this time nobody minds, as it means we get to spend a bit more time with Jackie.

"Oh, Jackie's softening towards the Doctor," notes Michael. "If I haven't mentioned it before, I bloody love her." You may have mentioned it once or twice, Michael. "I don't know who I love more: Jackie for thinking the Doctor eats safety pins or the Doctor for telling Rose to put her on a slow heat," says Will. "It's the quiet, everyday moments like this that have made this season work so well," reckons Chris.

But the Doctor has no intention of sticking around to eat safety pins, or anything else. "He's a charmer this Doctor, isn't he?" says Michael. "On one hand he's dismissing Rose's family, then he's promising her the universe. Smooth!" Emma, however, isn't happy: "Don't do it, Rose! His selfishness is rubbing off."

Michael is enjoying the Doctor and Mickey's chat. "The pretence of the old rivalry is good. How like two men to cover up that they really respect each other," he says. "Though I wonder if Mickey will actually unleash that internet virus?" wonders Chris.

"The Doctor looks unconvinced as Rose promises to see her mum in 10 seconds' time," says Will. He's right. The TARDIS fades away, and Jackie waits. "Ten seconds, and then nothing," says Emma, sadly.

"That was a massively unsatisfying episode," says Michael. "There were moments of genuine brilliance, but it was really confused."

"There's so much daft stuff going on that you almost forget which bits it got so very right," says Chris, "such as Jackie and Mickey, the 'Rose missing' subplot, and the idea of governmental infiltration."

Next time... a truly shocking sight! "The Doctor's clothes have fallen off!" shrieks Will. "And... OOH!" What has Will seen? The Doctor's nipple? Or something even scarier? Find out next month! DWM

AND YOU SAID...

ANDREW TOMLINSON, VIA FACEBOOK:
History *and* science lessons aplenty in this one. No school child who watched this is going to forget what vinegar does to calcium, or the fact that the land on which the most famous address in London is situated was once owned by a bloke called Mr Chicken!

PETER NOLAN, VIA FACEBOOK:
"You? Trapped in your box?" "Yes. Me." It's a real hairs-on-the-back-of-the neck moment, and shows what a perfect choice for this new, damaged, Doctor Christopher Eccleston was.

PAUL COCKBURN, VIA FACEBOOK:
It cracks me up that, despite all the tension, Harriet insists on the port being passed the correct way! But, apart from the rather controlled explosion blowing up Number 10, an episode that certainly has its tension, conflict and drama.

NICOLA JOHNSON, VIA FACEBOOK:
In this episode you really get to see the cost of travelling with the Doctor – Jackie asking whether will Rose be safe brings home the danger she is in. Rose seems so taken with the adventure she doesn't see the pain it causes others.

"Don't you dare!"

BLAINE COUGHLAN, VIA FACEBOOK:
The emotional epilogue as Rose assures her mum she could be back in ten seconds is stunning, and prompts a heartbreaking final shot as Jackie wanders sadly away leaving Mickey doing what he does best: waiting...

In Issue 435, The Time Team will watch the return of the Doctor's greatest enemy in *Dalek*, and then, in Issue 436 it's the turn of *The Long Game*. Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

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DEATHS ON SCREEN SO FAR... 1,303

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 214

ONE OR MORE REGULARS INCARCERATED... 259

THE DWM INTERVIEW

IN GAIMAN'S

He's the award-winning writer of countless sci-fi novels, comics, television episodes and short stories – so it was only a matter of time before Neil Gaiman took on *Doctor Who*...

Interview by **DAVID BAILEY**

Neil made a few friends when he visited Upper Boat for the recording of his *Doctor Who* episode.

It's late September 2010, and **DWM** stands with writer Neil Gaiman in a shadowy studio, watching the recording of his *Doctor Who* episode, *The Doctor's Wife*.

"I wouldn't have let this go by without being here today," he whispers. (Everyone's whispering, because Important Events are unfolding in a corner of the junkyard set, and no-one wants to spoil the moment.) "Getting to see Matt acting, and saying my lines, makes me so happy."

We've been here for a few hours now, and this is the first time we've seen Neil stand still. He's a busy man at the best of times: the British-born writer has lived in America for nearly 20 years, and publicity for his work – various novels, comics and screenplays – often sees him travelling the world for weeks at a time. He's landed in the UK for a brief few weeks, and this is his only chance to visit the set – and *Doctor Who Confidential* is making the most of it. Neil is fronting a whole episode of BBC Three's 'making-of' show and, throughout the day, he has to nip off to record his contributions.

When Neil isn't writing, it seems, he's in a constant whirl of public speaking and press interviews. Certainly, today, he's being run ragged – and **DWM** is doing its part, too, tugging at his sleeve for a share of his time. If he stands still for long enough, any number of journalists could coalesce from the shadows and start asking him questions. Does he ever get sick of being interviewed?

"Yes and no," he replies.

But doesn't he wish he could have come to the set today and just had fun seeing the episode being recorded?

"Actually, in truth, I've really enjoyed having something to do," he says. "Normally, as a writer, you come to the set and you poke around – like I poked around the props room – but you feel guilty. You sit and you watch stuff, and occasionally you speak to the director, but my purpose, everything I did, was done weeks ago. Unless they phone me in two and a half weeks' time and say, 'Gah, the episode's coming in short – can you expand this sequence?', my work is done. So, I've actually really enjoyed having stuff to do. But also, just having stuff to do gave me an excuse to poke around the TARDIS set and go and hang with Daleks. There's a photo of me being menaced by a Weeping Angel now, and that's as cool as it gets."

> **"As a writer you come to the set and poke around... I got to go and hang with the Daleks."**

Neil Gaiman occupies a very particular place in the pantheon of best-selling authors. Your mum probably won't have heard of him, but she's probably heard of something he's done. And to the world's geeks, the man – thanks to both his work and his associations – is something like a god.

Years of working as a journalist eventually led to Neil's first dabblings in the world of comics, writing stories for *2000AD* and a number of graphic novels with long-time collaborator Dave McKean. But it was when DC Comics snapped him up to write *The Sandman*, part of its then-new Vertigo line of comics, that Neil really started to make waves. Phenomenally successful (and you really should read it if you haven't), *The Sandman* ran for seven years from 1989, and opened a number of doors for the writer.

In 1990, he co-wrote the novel *Good Omens* with *Discworld* author Terry Pratchett – and later, starting with *American Gods* in 2001, Neil would start making his name as a novelist on his own. ►

Matt Smith on the set of Neil Gaiman's intriguingly-titled episode, *The Doctor's Wife*...

Two of Gaiman's creations. Who on earth (or elsewhere?) are this pair?

TERMS

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All these corridors look the same! A labyrinth of TARDIS tunnels...

"There hasn't been a TARDIS corridor in the new era – and now we have an *infinite* corridor!"

◄ At the same time as all this, we've got the 1996 BBC2 series *Neverwhere*, the English-translation screenplay for anime masterpiece *Princess Mononoko* (1997), more novels, more comics, more TV and films... In the past couple of years, cinemas, bookshops and comic shops have rarely been without a Gaiman-branded product to sell: *Coraline*, *Stardust*, *Batman: Whatever Happened to the Caped Crusader?*, and the multi-award-winning *The Graveyard Book*.

Somehow, Neil has also found the time to write an episode of *Doctor Who*. But that in itself was a complicated and drawn-out business. The episode was originally lined up for last year's Series One (in the slot that was eventually taken by *The Lodger*, by Gareth Roberts) but budgetary concerns saw it moved to this year. It turns out that *The Doctor's Wife* needed a lot of money to bring it to life...

Neil Gaiman's 1996 fantasy series *Neverwhere*.

"Now that it's reached the point where all these people are working on it," Neil says, looking around the bustling studio, "I'm incredibly happy. You know, it was Sisyphean when it was just me. The first draft of this script was, I think, the first episode to be handed in after Steven had written *The Eleventh Hour*.

"But the writing sort of went in waves. Through most of year one, I did maybe two drafts and then what I'd hear from Steven was 'I'm working on the ones that have problems – yours is fine.' Which was very nice of him! The plan was originally that I would have been over to see filming in February, for [the episode's inclusion in] the last season – but then the word came in from Steven that they were out of money, it wasn't going to happen, and it was bumped to this season."

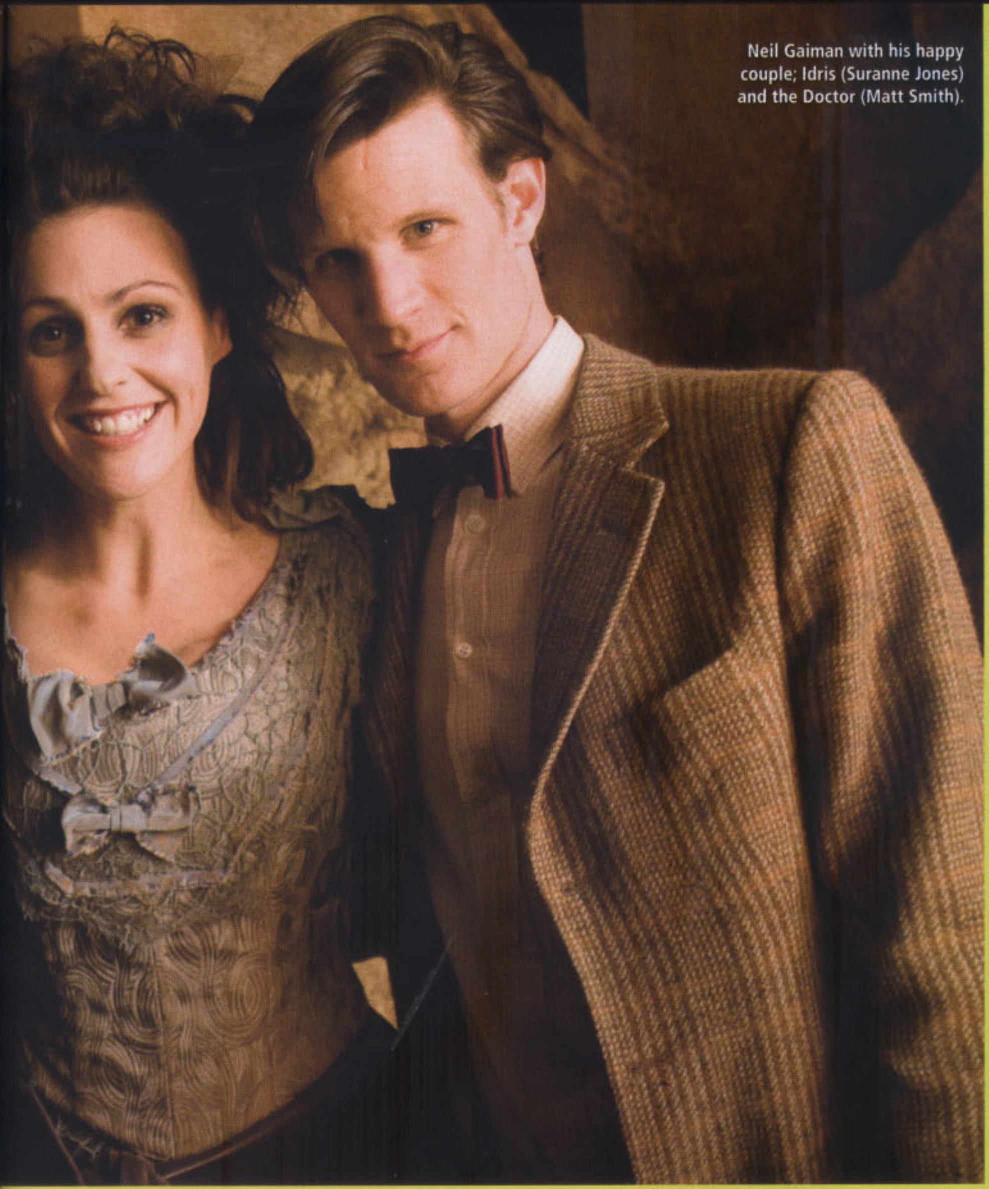
Now that it was no longer a part of the 2010 series, Neil had to rework the script for a slightly different TARDIS crew.

"When I originally wrote it, it was a two-hander between the Doctor and Amy. Because Rory, at that point in the story, did not exist. He had blinked out of existence. There's a point [in *The Doctor's Wife*] where Amy is going through the Doctor's pockets looking for his sonic screwdriver – that would have been when she finds the engagement ring, which she also finds in *The Lodger*.

"The only thing that I regret is that I did love it as a two-hander," he continues. "I loved getting to write just Amy in the spotlight. There's a level on which, if you're writing Rory as well, you are kind of writing a couple and you can't spotlight Amy in the same way. I love how well Amy understands the Doctor, and I love the amount of s*** that she gives him. It's great."

With this extension to the episode's timetable, Neil faced another 12 months of keeping secret the fact he was writing for *Doctor Who*. Understandably, he wanted to shout it from the rooftops...

"When Moffat broke the news, I said, 'Okay, I'm absolutely fine with that – but I cannot be coy any more. I've had 18 months of people saying "You should write *Doctor Who*!", and me saying, "Oh, that'd be nice". I'm tired of being coy, and I can't do another year of being coy. Can I at least tell people?' He said, 'If you can do it in a way that doesn't make them think your episode is coming up this season, yes.'


Neil Gaiman with his happy couple; Idris (Suranne Jones) and the Doctor (Matt Smith).

"That was the point where I'd won the *SFX* Award for something or other - it was either Best Novel or Best Comic [It was the latter, for *Whatever Happened to the Caped Crusader?*] - and I wrote an acceptance speech that basically said, 'By the way...' I made sure it said '*it will be in 14 months* that I will be doing a *Doctor Who*.' The story was then run on the BBC website with a thing saying, 'Nobody at the BBC could confirm or deny this'. So, everybody else ran it as news, saying 'Neil Gaiman is going to be writing *Doctor Who*!', except the BBC, who said, 'Neil Gaiman *claims* he's going to be writing *Doctor Who*' - as if I might be this mad person who says such things. And I was like, 'Why? You're the only people who *know* this is true!'"

Neil has been watching - and loving - *Doctor Who* since the start. "I've been a fan since late 1963, early 1964," he says with a smile. "I remember *The Web Planet*. I remember Daleks as a tiny kid. So yeah, I've been a fan forever.

"When the series came back, Jane Goldman - Mrs Jonathan Ross - sent me the DVDs, saying, 'You will like these.' And I did. I started watching it with my daughter, Maddy. And I blog about it, too [at *journal.neilgaiman.com*] - and it was through the fact that I was blogging about it that I met Paul Cornell. From him, I got Moffat's email, and so I dropped him a line. And then we had dinner, and somewhere, halfway through the dinner, he sort of admitted that *maybe* he was *maybe* taking over from Russell [T Davies, *Doctor Who*'s former executive producer] - and I admitted that if he *were* taking over from Russell, I would love to write an episode. It would make me *incredibly happy* to write an episode. Then, two or three weeks later, I phoned him up and pitched him this episode.

"It's never really changed," he adds, "the shape of the episode is still the same. I think the very first pitch had some weird, complicated stuff where they were in a house on a planet, and there were sort of tubes running through the planet... But then we stripped it right back."

We briefly discuss some of the finer points of the plot [please see the preview on page 18 for an explanation - well, no explanation, really - of why we're not saying *anything*], before pointing out that, for an episode with such a huge central idea, it's played out on a very small stage.

"Yeah," Neil says, "and with an incredibly small cast. That was me thinking I was saving them money - but I don't think I saved them any money at all!"

During the writing process, we wonder, were there many points where he was told his ideas were too expensive? It seems so - and they all involve newly revealed parts of the TARDIS...

"The TARDIS swimming pool sequence, which got nixed, I wrote and I thought it was really good," he says. "It got nixed because Karen can't swim - that's what I was told initially. So, I said, 'Well, I'll make it Rory instead', and *then* they said, 'No, it's still too expensive!'

"And there was a wonderful sequence in a Zero Room [*see 1982's* Castovalva - *Ed*]. Rory got trapped in a Zero Room and, basically, was informed as he was being trapped that a closed Zero Room, the lack of influences, will actually drive a human mad within five minutes. And it turns out the only exit button in the Zero Room - because it's for Time Lords levitating - is way up, much, much too high to reach. And Rory, who can't levitate, has to get out using that button. And that was fun - that was a really cool Zero Room sequence. And again, we couldn't find the right space for it. And, at the point where we *could* find the right space for it - Moffat and I are writing back and forth, going, 'It could be black, it could be something like this, it could be anything, it's the Zero Room!' - they're saying, 'You know what, let's just write a new scene.'

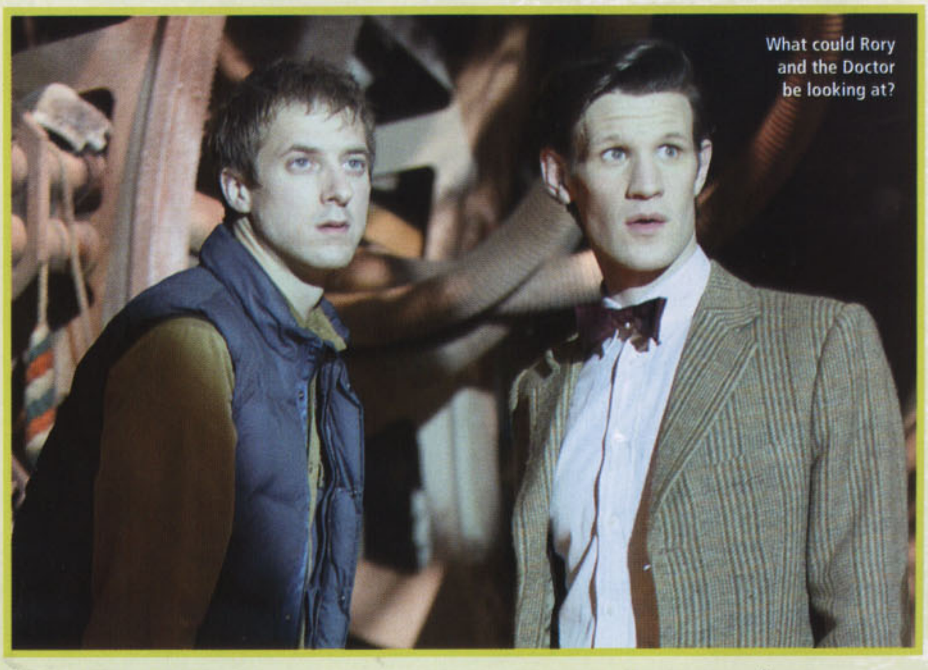
"And in fact," he adds, "there was a sequence that was still in the script at the readthrough, which was in a hall of mirrors. The TARDIS went all mirrory. Not only was it a hall of mirrors, but it was reversing their perceptions, of left and right and space. That got replaced by an Ood being really scary in the dark..."

So, what new TARDIS scenery *did* get through?

"We have a huge corridor," he laughs. "That's one of the places where this episode actually gets to amortise itself. There hasn't been a TARDIS corridor since the show came back and we now have - because of the way it's been designed - an *infinite* TARDIS corridor. Which is terribly, terribly cool. I love the fact that it exists, and you know that, now that it exists... well, I hope it doesn't get overused!"

Neil's work on *The Doctor's Wife* started long before anyone knew who was going to play the Eleventh Doctor. As he learnt who would take the role - and got his first glimpses of Matt Smith's performance - he was also watching the world coping, a little badly, with the departure of his predecessor...

"The first draft was written before Matt was cast," he explains, "so I was writing it for a generic Doctor. I remember being sent Matt's first audition tapes ►


What could Rory and the Doctor be looking at?

and just loving them. So, when I was reading in the papers and online, 'Oh, it's going to be this emo Doctor or this young Doctor or blah blah blah...', I was thinking, 'No, he's going to be *awesome*.' He's the best. People don't always understand that the thing that keeps *Doctor Who* fresh and alive is that, in four or five years' time, you will get another Doctor. The people who went, 'We love David Tennant, we want David Tennant to be the Doctor forever', I *knew* they were missing the point."

But David Tennant brought so many new people to the show, people who loved his Doctor very dearly...

"You and I had lost a Doctor," he points out. "You have to lose a Doctor before you realise that regeneration *happens*. And you have to be sad. I was heartbroken when Patrick Troughton became Jon Pertwee. Even though Jon Pertwee was the Doctor, and was a very good Doctor - he wasn't *my* Doctor anymore. He'd become this other person. That heartbreak, though, is a really good thing. And then, you get Tom Baker, and you go, 'Oh my God, it's a new Doctor, this is great!' And you have to let that happen, and those people who got upset about David Tennant not being the Doctor, you didn't want to make less of how upset they were that their Doctor had died.

"The one thing that I felt was drawn out was him going round and saying goodbye to everybody after getting radiation poisoning," he adds. "Because no other Doctor gets to do that normally. What happens is, you know, you're dead, you're dealt the cards, and now there's another Doctor. And in some ways, it made it better, and in some ways it made it worse."

We're not going to let that lie. Over the years leading up to the Tenth Doctor's departure, David Tennant and Russell T Davies were responsible for taking *Doctor Who* to a level of success it had never enjoyed before. Surely they had earned a little bit of sentimentality in their swansong?

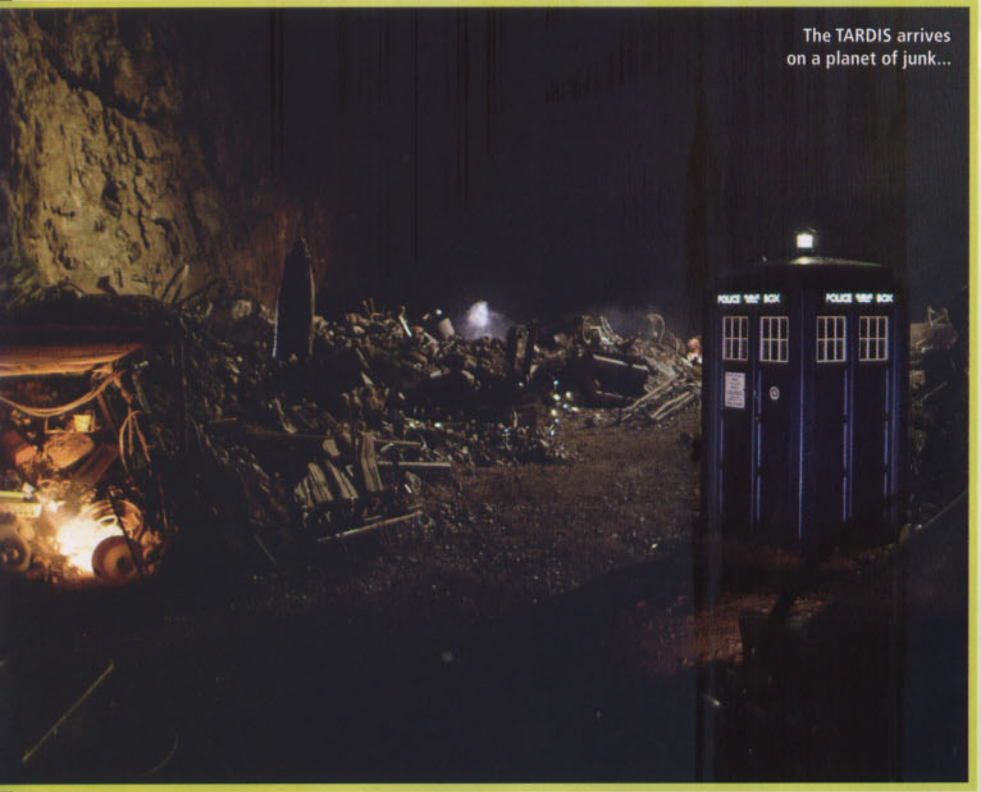
"I think Russell absolutely earned the right to do it," he agrees. "I think, aesthetically, it may have been... It wasn't a wrong decision - but the thing I've always liked about regenerations before is how sad and weird and random they are. Even the regeneration in the TV Movie. I hate the TV Movie, but I kind of like the fact that he walks out of the TARDIS and he just gets shot. Just the wrong place at the wrong time."

Rory – not trapped in a Zero Room, but he still has problems to face in *The Doctor's Wife*...

Our heated debate is threatening to disrupt the filming, so we move to a nearby catering bus for a bite to eat. Over dinner, we talk about Neil's own fans: he started to build his own fandom with *The Sandman*, and it has snowballed ever since, with each piece of work bringing in a few more faithful.

"I think it's good," he says, "that there are people - not in the UK, but round the rest of the world - who, since I've been saying I'm writing an episode, have started watching *Doctor Who* in order to have caught up by the time my episode comes out. And I love that. I love that, by dint of being me, I may have attracted a few thousand people to this thing that I love."

"There are people around the world who have started watching *Doctor Who* since I've been saying that I'm writing an episode. I love that."



The TARDIS arrives on a planet of junk...

And people who love Neil Gaiman's writing are the kind of people who are likely to enjoy *Doctor Who*. Neil's work has been one twisted fairy tale after another, with various shadowy, horrifying creatures breaking their way into an otherwise normal world.

"You should ask Steven Moffat about that," Neil says. "One of the things that Steven said - that I loved - in a couple of interviews when he was asked, 'Why Neil?', was 'Well, I've read his stuff.' The inside of my head was *formed* by *Doctor Who*.

"You know, I wrote an essay back in 2002 called 'The Nature of the Infection', talking about my relationship with *Doctor Who*. It was the introduction to a Paul McCauley novella [Doctor Who: The Eye of the Tyger, *published by Telos in 2003 – Ed*]. For years, people used to write to me, call me, send me emails, saying, 'Will you write a *Doctor Who New Adventure*?', 'Will you write a *Who* novel, will you write a novella?' And I said, 'No. I want to write an episode of *Doctor Who*.' And this was during the period where there *were* no episodes of *Doctor Who*. There's a line in that introduction, I say something like, 'It's a good thing people never let me get my hands on the Doctor, because I would have unhappened so much.' And basically the big thing I would have done is, by hook or by crook, right at the beginning, got rid of Gallifrey. I would have done something like, ooh, a Time War."

Sounds familiar.

"It just seemed to me that, emotionally, as a kid, it was more powerful when you almost didn't know who the Doctor was, but you had the vague impression that he was the last one of what he was, or there weren't many like him. By the time you get to the point where you're nipping back and forth from Gallifrey - you know, the mid-1970s - and you can't really tell if there are a hundred Time Lords or it's a planet of fifty million or a planet of a *thousand* million... And they all seem like mid-range British character actors in funny clothes... Again, there's nothing special. There's nothing magic.

"Yes, I loved Romana," he adds quickly. "Yes, I loved the Master. Yes - but I would have got rid of Gallifrey. That was the one big thing I would have done. It would have blown up, it would have gone into a black hole, there would have been something like the Time War. Because it just seemed to me that was the equation. You want him to be alone. You don't want him to be one of billions of people who could be doing this."

Since Neil's Time War was pre-empted, it rather makes you wonder what world-shaking events will unfold now that he finally, *actually* has his hands on our beloved series. Whatever the fallout from *The Doctor's Wife*, one thing is clear: Neil has loved his time working on *Doctor Who*. It is, in fact, a dream come true.

"Oh, it's fun," he says with a grin. "It's like my inner seven-year-old is the happiest inner seven-year-old in the whole universe right now. And my inner 14-year-old is pretty damn impressed, too." DWM

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Avery's GOLD!

Yo-ho-ho! Hugh Bonneville – resplendent in tricorne hat and big bushy beard – tells DWM all about *The Curse of the Black Spot*...

Interview by **BENJAMIN COOK**

“What persuaded me? It was when they finally said, ‘Yes, okay, stop nagging us, Hugh, you can be in *Doctor Who*.’” So says Hugh Bonneville when **DWM** asks him how he winded up playing a pirate, Captain Henry Avery, in the third episode of the current series. “Since it came back a few years ago, I've been desperate to be in it. Finally, they came through before Christmas and said, ‘We've seen that you've got a beard at the moment – would you like to play a pirate?’ It was a no-brainer.”

He's being modest. It probably wasn't the beard that won him the role. (But *what* a beard! It has its own agent. It must do.) Hugh is one of TV's most sought-after actors. He stars as the Earl of Grantham in *Downton Abbey*, ITV1's most successful costume drama since 1981's *Brideshead Revisited*. “Not an awful lot happens in *Downton* in terms of narrative,” he says. “Someone loses a cufflink. That's about it in some episodes. But it's the interaction of characters that people respond to.”

Over Christmas 2010, he appeared in two Agatha Christie adaptations: the *Marple* episode *The Mirror Crack'd from Side to Side*, and the Christmas Day *Poirot*, *Murder on the Orient Express*. On the big screen, he's played Bernie in Richard Curtis' *Notting Hill*, and a young John Bayley opposite Kate Winslet in *Iris*, for which he received a BAFTA nomination. His theatre and radio work are equally acclaimed.

Hugh confirmed his casting in *Doctor Who* on Twitter back in January. ‘No idea what the weather's like on Earth this day in 2011,’ he tweeted, ‘because I am elsewhere, IN THE ACTUAL TARDIS, ACTUALLY.’ He was excited, then?

“Absolutely. Oh, completely. As soon as I got down to Cardiff, the director, Jeremy [Webb], said, ‘I know what you want to do first –’”

At which point, they both scampered off to play on the TARDIS, right?

Hugh nods enthusiastically. “What completely bowled me over was the Art Department's detail on the deck of the TARDIS, stuff that the camera might never see. It's very witty, all the bits of gizmo and steampunk elements bonding this thing together. Just glorious to look at. Phenomenal.”

The Doctor meets the famous pirate, Captain Henry Avery. But will the two of them get on...?

DWM has met with Hugh in the Soho offices of Premier PR on a Wednesday afternoon in March, two days after the first episode of BBC Four's David Tennant-narrated mockumentary *Twenty Twelve* was broadcast. The series charts the organisation of the London Olympics. It's a sort of less sweary version of *The Thick of It*. Hugh stars – opposite *Human Nature*/*The Family of Blood*'s Jessica Hynes and *The Eleventh Hour*'s Olivia Colman – as Ian Fletcher, Head of the Olympic Deliverance Commission.

“We're hoping to squeeze in three series in total before the Games,” reveals Hugh. The show has already been commissioned for a second run. “With the pressure mounting in real life, I think we can have a lot of fun trying to second-guess what the Games organisers are up to.” The first episode centred on the unveiling of a countdown clock outside London's Tate Modern. The real 500-day countdown clock in Trafalgar Square broke just one day after it had been launched by Lord Coe and London major Boris Johnson. “Life imitating art went to another level,” chuckles Hugh. “It was amazing. Extraordinary. You couldn't have made it up. It's a beast feeding off itself.”

A great performance usually results from “intelligent character writing,” he says, which is why he signed up to *Twenty Twelve*, and why he fell in love with *The Curse of the Black Spot*. “Within a couple of pages, I was completely hooked,” Hugh says of the Steve Thompson-scripted *Doctor Who* episode. “The writing is absolutely superb. It's a roistering adventure, but with serious, contemplative stuff – and really quite dark and contemplative themes, as there are throughout the series – that I think will ring true for grown-ups as well as kids. That's probably why *Doctor Who* has always appealed – it's got this Peter Pan element, of the boy who never grew up, of the possibility of endless adventure.

“You can go from the American desert of the 1960s in Episodes 1 and 2 to the seventeenth-century high seas in Episode 3, and from being on the deck of a ship to the deck of the TARDIS. But also there's a melancholy to this man who will never

Twenty Twelve: Hugh's character has trouble with a clock that's counting down (or maybe up?) to the openning of the 2012 London Olympics.

“It's a roistering adventure, but with serious, contemplative stuff, that I think will ring true for grown-ups as well as kids...’

die – or *might* never die – and the limitlessness of space, all those things that we lie in bed at night thinking about when we look up at the stars. The vastness of it all. These are big ideas, and they're contained in a family-entertaining show. It's an extraordinary beast.

"This is why writers are queuing up to write for *Doctor Who*. It's one of the best-written shows on TV. It never underestimates its audience. No show should do that. Audiences aren't stupid. They will turn against you if you don't deliver the very best of what you can do. Something like *Doctor Who* aspires to be the very best."

So what else can Hugh reveal about *The Curse of the Black Spot* – and his character, Captain Henry Avery?

"Well, he's on the wrong side of the law. He's on the run. But his crew is becalmed in the middle of the ocean as certain things are going on that draw the attention of the TARDIS and the Doctor. Suddenly I find that there's this strange blue object in my hold, and me and my crew are extremely suspicious of this interloper. So like all good pirates, we make him walk the plank. But the story takes a very unexpected turn as we go below decks... Add into the equation Lily Cole as this mythical sea creature...

"You expect one thing from a pirate story, and this episode turns out to be a lot richer and deeper, particularly with the discovery of the boy [Avery's 12-year-old son, who has stowed away] and what that brings to the table. The series' running themes of mortality, identity, our place in the universe, *etc*, that all the characters have to reflect on – they're no less true of the pirates. You think of this bloodthirsty man who's seen a lot of death in his time, and now he has to confront it very close to home."

Henry Avery was, in fact, a real English pirate, one of the most notorious of his time – that being the late seventeenth century. "He was born in Newton Abbot, in Devon," recounts Hugh. "He joined the Navy, and he served King James II, but then got fed up with not being paid for what he was doing, and so turned the other way and buggered off with all the booty. He still does exactly what he did before, but this time he does it for himself, rather than the crown."

Avery once captured £600,000 (roughly equal to £93 million today) of treasure in one haul, making him the richest and most-wanted pirate in the world. He prompted the first worldwide manhunt in recorded history – a combined bounty of £1,000 was on his head – but was one of the few major pirate captains to retire with his loot, rather than being arrested or killed.

"But he abandoned his family, his wife and son," takes up Hugh. "In our story, the son stows away, so it's a story of reconciliation, really – of this pirate captain having to come to terms with his responsibility. That chimes in with the whole Amy and Rory story, and this overriding theme of the Doctor's fate and destiny. That's what's so wonderful about the way Steven [Moffat, showrunner] has plotted this series."

Hugh describes the process of choosing Avery's costume: "We had a great afternoon just picking out stuff at [London-based costumery] Cosprop. I've worked with them loads, but they never cease to surprise me, a) with finding stuff that actually fits me, with a little adjustment, and b) their thoughts on colours, textures and tones, particularly now in the HD era – what cameras will pick up, what colours won't work, and obviously trying to avoid the whole Johnny Depp look as well. I think we managed to find a compromise: this beautiful seventeenth-century coat, this lovely jerkin...

"You're wanting to bring out colours that are rich, warm and piratical, but still slightly muted. This is a man who's in charge of a crew that's at its wits' end. These men are beaten. They've been tormented. They're on their last legs, literally. Their buckle has been swashed. But there's a swagger ►

about them, because they're buccaneers. They have this booty on board, so they are, potentially, going to be very, very rich people, if they can make it to land. There's a lovely mix of faded ennui as well as bravado and bustle, so it was great fun putting that costume together. But there are no eyepatches, no peg legs, and no parrots," he laughs.

And does Hugh handle a cutlass?

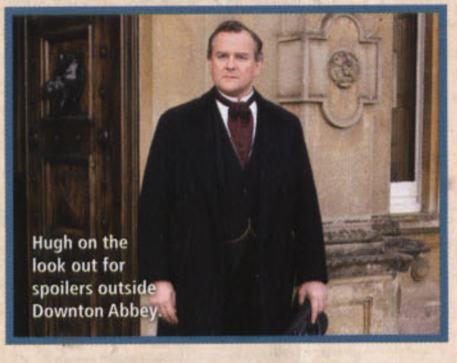
"Well, yes. At drama school, one did all that kind of thing. I was sort of fair to middling to poor. In this episode, it's Karen [Gillan, who plays Amy] who had to do all that sort of work. She carries the can. Within the story, the whole notion of swords becomes very important. The use of weapons is key to the tale and to Lily Cole's character, this mythical sea creature. We need to find the right way of fending her off."

The Curse of the Black Spot was filmed partly on location in Cornwall. This drew some considerable attention from the locals. "The thing I feel when people come and watch is the sense of impending disappointment when they realise that filming is actually like watching paint dry! They think they're going to see something really exciting, but it takes hours and hours to shoot 30 seconds of story. Add into the mix that you're using wind machines and rain machines, you've got actors swinging from the rigging, you're doing sword fights... you're doing tiny chunks at a time. I was amazed at the number of people who turned out for that. It's charming.

"Matt Smith and the others are used to it, but the dogged determination of families to stand there in freezing conditions, in February, on a quayside in Cornwall, through to the bitter end... By one o'clock in the morning, most people had gone, but one night there was a family still standing there with this kid who can't have been more than eight, who should have been tucked up in bed. His father was saying, 'No! My kid does not want to leave!' But really it was the father who wanted to stay.

"If I'm honest, what must get wearing – not for me, because I'm only a visitor, but for the regulars – is the constant second-guessing by Whovians about what's happening. Any morsel of information gets blown out of all proportion. It's not in my make-up to want to spoil things for others, but there's this strange hunger for information amongst some fans. It's true of *Downton Abbey* as well.

"There was a bit where we had to get drenched. It was hilarious! I said 'I'm a 47-year-old boy!'"


Hugh on the look out for spoilers outside Downton Abbey.

"Information is king nowadays, I suppose. There's some sense of ownership: 'I want it first, and I want it *now*, even if it means it's going to ruin the story for me.' We can be our own worst enemies. In the old days, it would be so glorious to watch a show and not have a clue what's gong to happen. I understand that it comes from a place of enthusiasm – it's not coming from a negative place – but we should all calm down a bit and let the story unfold."

Hugh, now 47, has watched *Doctor Who* "religiously" since childhood. "I was at the very tail end of Patrick Troughton, and the beginning of Jon Pertwee. I probably wasn't meant to be watching, but my brother, who's older, was. I remember Jon Pertwee's ruched shirts and slightly sort of Liberace outfits. With the big hair. And the Daleks and Cybermen. And the Brigadier, of course, bless him. He was great. I adored it."

Hugh can still recall the sense of anticipation on Saturday afternoons, going round to his gran's house where he'd watch *Doctor Who*, but first having to sit through the football results on BBC1 beforehand. "That sing-song voice of the final scores man – 'Burnley 3, West Bromwich Albion 2' – and knowing that once that rubbish was over, there would be my fix for the Saturday. I can remember the smell of my gran's sofa, because I used to be behind it when those titles came up, and that music. I was f***ing terrified. But I loved it. It's that thing that kids still have today, I hope – that compulsion to watch what you're scared of.

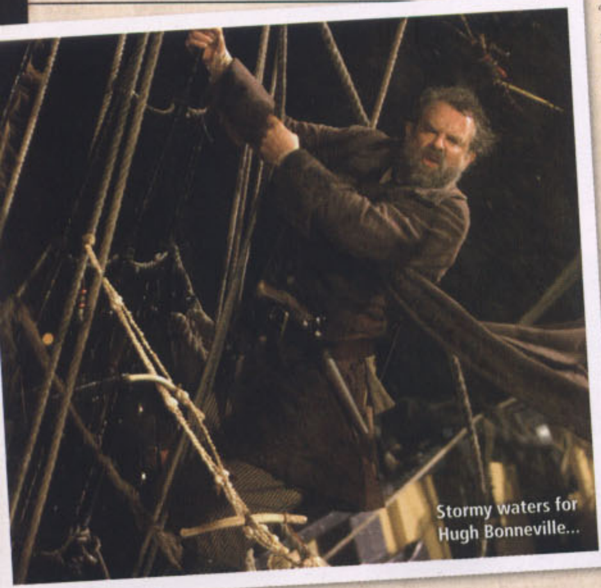
"Filming in Cornwall, on the ship, there was a bit when we had to be drenched before the shot. The first time we got drenched, it was great fun. Matt, Karen, Arthur [Darvill, who plays Rory] and I stood there going, 'All right, bring it on!' It was hilarious. It was one in the morning, and we were slipping around the deck with all this wind and noise. I remember turning to Matt and saying, 'I can't believe it, I'm in *Doctor Who*! It's so much fun! I'm a 47-year-old boy!'"

Had the novelty of a drenching worn off at all by five in the morning and the 51st take?

"It sort of wears off after the first two," laughs Hugh.

The real Henry Avery disappeared from all records in 1696, perhaps living out the rest of his life in Britain or the Tropics. After his death, the search for Avery's hidden treasure was fictionalised in the 1966 *Doctor Who* serial *The Smugglers* [see box-out, right]. Does Hugh anticipate another appearance for the pirate captain in the future?

"Well, in fact, there was a close-up towards the end of my last day of filming where the camera was on me, but I had no dialogue, so I wrote 'RETURNS IN SERIES SEVEN', with a big arrow, on a piece of paper and edged it into shot in the hope that Steven will see it! So I'd love to come back. *If* the character survives," he adds, hastily. "Er, of course, we shot multiple endings! And if you believe that..." DWM


Stormy waters for Hugh Bonneville...

"HA-HAR, ME HEARTIES!"

THE SMUGGLERS (1966)

The First Doctor's penultimate adventure is set in seventeenth-century Cornwall, and involves hidden treasure, a cutlass duel, a pirate ship called the *Black Albatross* and its crew, led by Captain Samuel Pike and his henchman Cherub.

THE HIGHLANDERS (1966/67)

"Silence, ye scurvy dogs!" In eighteenth-century Scotland, the TARDIS crew encounters the unscrupulous Captain Trask and his stolen slave ship, the *Annabelle*.

THE MIND ROBBER (1968)

The Master of the Land of Fiction, in his mind battle with the Second Doctor, summons notorious English pirate Blackbeard, the inspiration for a number of pirate-themed literary works.

THE SPACE PIRATES (1969)

Pirates also feature in Patrick Troughton's penultimate story. The band of outlaws, led by Maurice Caven, plunder space beacons for argonite, the most valuable mineral known to man.

THE PIRATE PLANET (1978)

An insane half-cyborg captain has hollowed out the planet Zanak and fitted it with hyperspace engines so that he can materialise it around other, smaller planets and plunder their mineral wealth. He has a pet robot parrot named Polyphase Avatron. *The Pirate Planet* was scripted by *Hitch-Hiker's Guide to the Galaxy* author Douglas Adams.

TERMINUS (1983)

Aboard the space station Terminus, the TARDIS crew encounters two pirates, Kari and Olvir. Their 'chief' – named but not seen – is a raider called Colonel Periera.

ENLIGHTENMENT (1983)

In the race for Enlightenment, the sadistic Wrack (played by Lynda Baron, who's returning to *Doctor Who* this year in a different role) captains a solar wind-powered ship, the *Buccaneer*, that resembles a pirate galleon. Her crew, including first mate Mansell, are all pirates.

NOT FORGETTING...

...Ogron pirates in *Frontier in Space* (1973), Rorvik and his crew in *Warriors' Gate* (1981), the Mogarians and Rudge in *The Trial of a Time Lord* (1986), and Sabalom Glitz (more of a rogue than an out-and-out pirate) in *The Trial of a Time Lord* and *Dragonfire* (1987)... If we consider anybody who robs a ship or spacecraft a pirate, shouldn't the Doctor – and the Master, come to think of it – make it onto the list, too?

In the spin-off realm, Big Finish's audio drama *Doctor Who and the Pirates* (2003) featured Bill Oddie as Captain Jasper. In print, the Doctor encountered *Sky Pirates!* (Virgin Books, 1995) and *The Pirate Loop* (BBC Books, 2007). Meanwhile, animated adventure *The Infinite Quest* (2007) gave us space pirate Baltazar (voiced by Anthony Head), and his robotic parrots Caw and Squawk.

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THE GIRL IN THE FIREPLACE

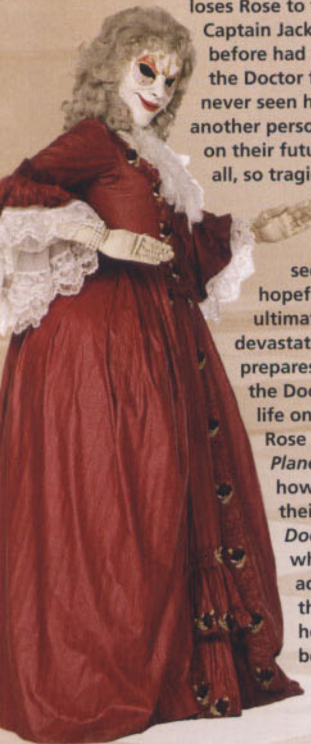
Oh là là! Has the notoriously chaste Doctor finally met his match – so to speak – in the beautiful Madame de Pompadour?

Feature by DAVID BAILEY

Throughout the first series of the revived *Doctor Who*, the Doctor's emotional life was brought front and centre, offering a view of our hero that we hadn't really seen before. As the last survivor of his race, he was *lonely*. Distanced from humanity, he was lost. He could be brave, he could be cruel, he could be compassionate, he could be blinkered. We were seeing the Doctor in a whole new light – and yet, until *The Girl in the Fireplace*, we weren't entirely sure that he could love.

Oh, sure, the series had danced around the issue before. (Pardon the pun.) Steven Moffat, writer of this episode, knew the Doctor had the capacity to love because he'd seen it, back when Jo Grant left the TARDIS in *The Green Death* (1973). And in Moffat's own *The Doctor Dances* (2005), well, the clue is in the title: the Doctor can dance but here he chooses not to, and so he loses Rose to the flashy charms of Captain Jack Harkness. But never before had we actually witnessed the Doctor fall in love. We'd never seen him lose himself in another person, hang his hopes on their future – and then lose it all, so tragically.

That's what *The Girl in the Fireplace* does: it allows us to see the Doctor as his most hopeful, his most open and ultimately his most devastated. And in so doing, it prepares us for what's to come: the Doctor contemplating a life on the 'slow path' with Rose in *The Impossible Planet* (2006), and ultimately how shattered he will be by their separation in *Doomsday* (2006). It's when the series finally admits just how deeply the Doctor can feel – and how badly his hearts can be broken.



THE GIRL IN THE FIREPLACE
FIRST BROADCAST: 6 May 2006

The story begins in eighteenth-century France, where panic reigns at the Palace of Versailles. Scores of puffed and primped aristocrats run screaming through the corridors, under attack from unseen assailants. King Louis XV (Ben Turner) begs Madame de Pompadour (Sophia Myles) to escape while she can – but she refuses to go. Instead, she kneels in front of the fireplace in her chamber, peers through the flickering flames and cries for her hero: "I need you now. You promised… Doctor!"

■ During his research for 2005's *Casanova* (starring David Tennant), executive producer Russell T Davies came across the story of Jeanne Antoinette Poisson (later Madame de Pompadour), King Louis XV's chief mistress and something of a 'Renaissance Woman'. Shortly before the broadcast of *Rose* (2005), Russell approached Steven Moffat, who had written *The Empty Child/The Doctor Dances* (2005) for the upcoming series, with a commission for an episode in the following year. Moffat was asked to include Madame de Pompadour, along with "a sinister mechanical man… tick-tocking his way through the [French] court…"

■ Madame de Pompadour describes the Doctor to King Louis as "the only man, save you, I have ever loved" – which is a bit of a swipe at her poor former husband Charles-Guillaume Le Normant d'Étiolles. Although she had two children with Charles-Guillaume, she was quick to ditch him when she caught the attentions of the king: she and Louis met in February 1745; by the following month, she was his mistress; and in May, her marriage was officially dissolved.

■ As a young girl, Madame de Pompadour was taken to a fortune teller by her mother, Madeleine de La Motte. The fortune teller told her that she would, one day, rule the heart of a king. Credulous and clearly ambitious for her daughter, Madeleine gave her daughter the nickname 'Reinette', or 'little queen'. The script pages for the opening scene say that Reinette "has had different titles at different times in her life – at the moment her title is Madame de Pompadour, but for the purposes of this script she will always be Reinette" – a convention we will follow here, too.

At the beginning of a grate adventure.

In the fifty-first century, the TARDIS arrives on an abandoned spaceship. The Doctor (David Tennant) notes to his companions Rose ►

ESSENTIAL INFO

■ This was Steven Moffat's second script for *Doctor Who* and, the writer decided to inject some full-blooded emotion into the proceedings. The Doctor was going to fall in love, and fall hard… (Meanwhile, behind the scenes, sparks were starting to fly between David Tennant and guest star Sophia Myles. The pair reportedly dated for some time after meeting on the set of this episode.)

■ Moffat has said that he found inspiration for this episode in *Tom's Midnight Garden*, the 1958 children's book written by Philippa Pearce. Young Tom Long discovers a window through time in his aunt's back yard, which turns into a sunlit garden at night. Through this portal, he meets Hatty, a nineteenth-century girl, and together they have many adventures – though each one takes place at a different point in Hatty's life.

Tom's Midnight Garden
Philippa Pearce

DAVID TENNANT
DOCTOR WHO

"There comes a time, Time Lord, when every lonely little boy must learn how to dance."

■ This episode also has some parallels with Audrey Niffenegger's 2003 novel *The Time-Traveler's Wife*. The novel tells the story of Henry, whose unusual genetic disorder causes him to randomly travel through time, and his love affair with Clare. Henry pops in and out of his lover's life at unpredictable moments – much like the Doctor does here. (There is also a similarity, both in this book and in *Tom's Midnight Garden*, to the complex relationship between the Doctor and River Song, which started (sort of, for us anyway) in *Silence in the Library* (2008).)

When Niffenegger learnt about *The Girl in the Fireplace*, she sought it out. "I heard about it and watched it," she said in an interview with Scottish magazine *The Journal*. "Now I love *Doctor Who*, it's a great show. I loved the Agatha Christie episode with the giant wasp [*The Unicorn and the Wasp* (2008)]." And to top it all off, Niffenegger's 2009 novel *Her Fearful Symmetry* features a scene of her main character watching *The Girl in the Fireplace* (and perving over David Tennant).

■ Excecutive producer Russell T Davies asked Moffat to base his episode around Madame de Pompadour, a fascinating figure he felt was practically unknown to the general audience. Reinette was the official mistress of the eighteenth-century French King Louis XV, but she was famous for more than this romantic attachment. An accomplished actress and singer, she had a great education and a sharp mind. Throughout her time in court, Louis allowed her to become increasingly involved in his political decisions, and she reportedly even had a hand in the signing of the first Treaty of Versailles (1756) which established an alliance between France and Austria.

■ The idea behind having clockwork repair androids also originated with Davies, who was intrigued by the story of the chess-playing automaton known as the Turk. This humanoid device fooled people for decades at the end of the eighteenth century and through to the nineteenth century, until it was finally revealed to be a hoax: the machine was actually controlled by a hidden assistant.

■ The episode occupied various slots during the planning of the series – at certain points it was scheduled as the first, second and tenth episodes of the series, finally settling into place as fourth in the run. The series outline gave this episode's title as *Madame de Pompadour*; Moffat's draft scripts had titles including *Every Tick of My Heart*, *Loose Connection* and *Reinette and the Lonely Angel*.

■ *The Girl in the Fireplace* marks the first adventure with Mickey Smith (Noel Clarke) as a 'proper' ongoing companion. His travels don't last long, however, as we see him depart in the following story, *Rise of the Cybermen/The Age of Steel* (2006).

■ The story was placed at Number 11 in **DWM**'s *Mighty 200* poll of all 200 *Doctor Who* stories in 2009.

◄ (Billie Piper) and Mickey (Noel Clarke) that a lot of messy repair work has been undertaken on the ship. He also notices that the warp drives are running at full capacity, but the ship isn't moving. And, although there are no signs of life on board, it smells like someone is cooking roast dinner...

■ "Brilliant!" cries Mickey as he exits the TARDIS. "I got a spaceship on my first go!" At the end of the previous episode, *School Reunion* (2006), Mickey had asked to join the Doctor and Rose on their adventures, in an effort to prove his worth – he had just met K9 and was worried that he too would end up being the useless "tin dog" of the team.

■ At the end of *School Reunion*, Rose seemed a little miffed (to put it mildly) that Mickey would be playing gooseberry to her and the Doctor. Moffat was unaware of this turn of events, and there is little of this annoyance on display during this episode – and anyway, there's a whole *other* gooseberry just around the corner...

■ Following the establishing shot of the spaceship, a scene was cut which would have featured an empty corridor aboard the ship, watched over by one of the security cameras: 'bulging out where a lens should be there is what appears to be a real human eye...'

The Doctor pulls a lever and a section of wall slides away, revealing an eighteenth-century French fireplace. A fire burns in the grate and, on the other side of the flames, the Doctor sees a bedroom in Paris, 1727, belonging to a young Reinette (Jessica Atkins). The Doctor realises that the ship's engines are powered up so that it can punch this hole through time.

■ Mickey is surprised that he can understand Reinette speaking French, and Rose helpfully explains that "It's the TARDIS. Translates for you." She had this explained to her in *The End of the World* (2005), and this ability of the TARDIS was also an important plot point in *The Christmas Invasion* (2005).

The Doctor examines the fireplace closely, finding a lever – which he pulls. The whole wall swings around and he finds himself transported to young Reinette's bedroom.

■ As part of his research for this episode, Moffat read Nancy Mitford's biography *Madame de Pompadour* (published in 1954), which incidentally featured the tale of a revolving fireplace used to facilitate an illicit affair between a courtier's wife and her lover. Moffat so liked this idea that it became a central part of this episode.

WHERE ELSE HAVE I SEEN...?

SOPHIA MYLES (1980-)

Reinette

Film appearances include *Underworld* (2003) as Erika; *Thunderbirds* (2004) as Lady Penelope; *Underworld: Evolution* (2006) as Erika.

TV appearances include *Moonlight* (2007-08) as Beth Turner; *Spooks* (2010) as Beth Bailey.

ANGEL COULBY (1980-)

Katherine

Film appearances include *The League of Gentlemen's Apocalypse* (2005) as receptionist.

TV appearances include *Hustle: A Bollywood Dream* (2005) as Alice; *Merlin* (2008-) as Gwen.

BEN TURNER (1980-)

King Louis XV

TV appearances include *Love Soup: The Reflecting Pool* (2005) as Ray; *The Bill: Crash Test* (2007) as Si Magley; *Casualty* (2008-) as Jay Faldren

Sophia Myles with director Euros Lyn.

The Doctor startles Reinette awake – and she reveals that it has been months since they spoke through the flames. The Doctor notices the broken clock on the mantelpiece – but there is still the sound of something ticking in the room. It's not the clock, though, the face of which is shattered.

■ "I've seen a scary thing," the Doctor said in lines cut in the final edit. "Want to know what the scary thing is? Your clock. It's broken." Reinette replied: "My brother, probably. He's always breaking my things."

He checks under the bed, disturbing a Clockwork Man. The Doctor notices something in Reinette's eyes – signs that the android has been scanning her mind. The Doctor wonders what they want with her, but the android responds that she is as yet "incomplete."

■ The Doctor claims to be the thing that monsters have nightmares about. This comes from *The New Doctor Who Adventures* novel *Love and War* by Paul Cornell (Virgin Publishing, 1992). (Moffat had already borrowed this exchange for his short story in *Decalog 3: Consequences* (Virgin Publishing, 1996).

The Clockwork Man lashes out at the Doctor, but he dodges the blow, and the android's blade gets stuck in the mantelpiece. The Doctor pulls the lever and the fireplace spins, landing them back on the spaceship. The Doctor grabs a fire extinguisher and uses it to 'freeze' the android. But just as he is about to examine it, the android dissolves in a haze of whirling gears, (short-range) teleporting to elsewhere on the ship.

■ Originally, the androids were to have no faces, their wigs instead creating a shadow under which their smooth, clockwork heads could hide. Producer Phil Collinson was worried that this would cause problems during recording, restricting the angles from which the androids could be shot, and so the gurning, clown-like masks were added.

The Doctor tells Rose and Mickey not to go looking for the android, while he nips back through the fireplace to Reinette's bedroom. Rose and Mickey ignore him, arming themselves with fire extinguishers and heading off deeper into the ship...

Back in Paris, the Doctor plucks a few notes on a harp before he is interrupted by the now-adult Reinette. The Doctor is taken aback by her beauty, while she is intrigued by the fact he hasn't aged. Reinette's mother and a servant call for her, trying to get her to hurry up as they depart the house. Short on time, Reinette takes the plunge and kisses the Doctor passionately. As she dashes away, the servant shouts once more: "Mademoiselle Poisson!" – and the Doctor realises who he's just snogged...

The ladies of the royal court take a break to catch up on the gossip of the day...

■ The Doctor first displayed his harp-playing skills in *The Five Doctors* (1983), when a tune plucked on the Harp of Rassilon opened a secret door to the Time Scoop control room.

■ The Doctor checks Reinette's identity with the servant, calling her at one point "Madame d'Etiolles" – which is the only mention in this episode, albeit tangentially, of her marriage.

■ Reinette claims here to have been seven when she first met the Doctor in 1727, but her seventh birthday wasn't actually until 29 December 1728. It seems reasonable to assume that the confusion of the Doctor hopping in and out of her life, and her surprise at seeing him again, might lead her to get her dates slightly mixed up in this scene.

■ "Actress, artist, musician, dancer, courtesan. Fantastic gardener... Madame de Pompadour." Later: "Jean-Antoinette Poisson. Known to her friends as Reinette."

Arriving back on the spaceship, the Doctor finds Rose and Mickey gone – but a horse waiting for him just around the corner.

■ In early drafts of the script, Arthur the horse was actually a young servant girl.

Mickey and Rose find a security camera that seems to be fitted with a human eye. They hear a familiar rhythmic sound and Rose opens a panel in the wall, revealing a human heart wired into the workings of the ship.

The horse leads the Doctor to another door through time, on the other side of which lie the grand gardens of a French country house. Reinette walks the lawns with her gossipy friend Katherine (Angel Coulby)...

Some clockwork robots queuing for the toilets

Mickey wonders if he should get his own back by stealing Reinette off the Doctor.

'Rose seemed a little miffed – to put it mildly – that Mickey would be playing gooseberry to her and the Doctor...'

- Mention is made of Marie Anne de Mailly, Madame de Châteauroux, who is "ill and close to death" – this was the King's then-current mistress, who died in December 1744. Before finally moving on to Reinette, the king eased his grief in the arms of her sister Diane Adélaïde, Madame de Lauraguais. The king seemed to have a bit of a thing for the five de Mailly sisters: he also took Louise Julie and Pauline Félicité as mistresses, leaving only Hortense Félicité unmolested.
- Angel Coulby would later become a regular fixture on BBC One's Saturday night schedule, in the role of Gwen, Morgana's handmaiden, in *Merlin*.
- A short line here – the Doctor looking at his watch and muttering the year, "1744" – was cut in the final edit and replaced with a voiceover line of the Doctor wondering whether these gardens were where the horse came from. This was to work around other cuts made to the end of this scene: the Doctor met a man who'd lost his horse and threatened to "whip it within an inch of its life, soon as I find it!" The Doctor then decided to keep the horse safe and sound aboard the spaceship.
- "You know of course," gossips Katherine, "that the King is to attend the Yew Tree Ball..." The real Reinette would meet King Louis for the first time at this ball, which was held at Versailles' Hall of Mirrors on the evening of 25 February 1745.
- We can assume – given the date of de Mailly's death, and the fact that 1745's Yew Tree Ball is just around the corner – that this scene takes place towards the very end of 1744. (It is, therefore, a little surprising that people are wandering around outside in perfectly clement weather.)

Rose and Mickey find a window – actually, a mirror – on to France. The Doctor joins them as they watch the king meet Reinette for the first time on the night of the Yew Tree Ball.

- Rose likens Reinette to Camilla, Duchess of Cornwall (formerly Camilla Parker Bowles) in this scene. Prince Charles carried on an illicit relationship with Camilla during his marriage to Diana, Princess of Wales – the affair was famously exposed during 'Camillagate', when a private phone conversation between the lovers was reproduced in the UK tabloids.
- The Doctor explains that Reinette was installed as the king's "official mistress." This title – in French, "Maîtresse-en-titre" – was given to a string of women throughout the history of the French royalty. (Louis XV had 15 official mistresses... and one semi-official one... and goodness knows how many others on the side!) Reinette was given the title Madame (or Marquise) de Pompadour when the king bought her the Pompadour estate, along with its title and coat of arms. But this wasn't some grand romantic gesture: Reinette needed some official 'nobility' to allow the king to formally integrate her into his court.
- The Doctor also tells Rose that Reinette and Louis' wife, Marie Leczinska, "got on very well" – which was true. Marie was almost fond of Reinette, saying, "If there must be a mistress, better her than any other." Unlike Louis' other mistresses, Reinette knew that by respecting Marie and her position, it would make easier both her own relationship with the king and the king's relationship with his children.

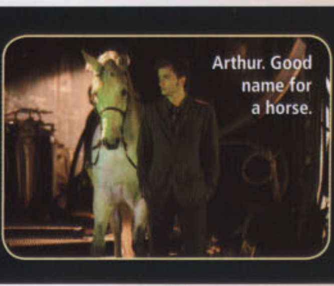
A Clockwork Man whirs into action in the corner of the room. The Doctor swings the mirror aside, bursting in and freezing the android with a blast from the fire extinguisher. As the android slowly starts to power up again, the Doctor tells Reinette to order it to answer his questions. Since it listened to her when she was a child, he figures it will do so again – and he is right...

The Clockwork Man – actually, Repair Droid 7 – explains that the spaceship was caught in an ion storm, knocking out most of its systems. Short on equipment for the repairs, the androids turned on the 50-strong crew, harvesting their bodies ►

Ticking off... So, what's that noise?

Eye, eye!

The time-travelling fireplace!



Arthur. Good name for a horse.

◄ for suitable 'parts'. But one more part is required: Reinette, but she is still "incomplete"...

■ On hearing the android's explanation, Mickey sighs, "Always comes down to that, doesn't it? The parts." And he should know. As we saw in *The Christmas Invasion*, Mickey spent some time working as a car mechanic at Clancy's garage. ("Champagne motoring for lemonade prices!")

Outraged, Reinette orders the android to leave – so it teleports back to the ship. The Doctor gets Rose and Mickey to follow it. He closes the window behind them, then turns to Reinette. He needs to know what they're looking for, why they keep scanning her brain, so he places his fingertips to her temples and enters her mind...

■ Time Lords have telepathic abilities – this was first hinted at in *The Sensorites* (1964). We have also seen the Doctor use his telepathy to contact other Time Lords, chiefly himself, in *The Three Doctors* (1972-73) and *The Five Doctors* (1983). This, however, is the first time we have seen the Doctor use his telepathy to enter the mind of another (although *The Sensorites* would seem to imply that such a cross-species contact was possible). The Doctor would go on to use similar mental communication with Donna Noble (in *Journey's End* (2008)) and Craig Owens (in *The Lodger* (2010)).

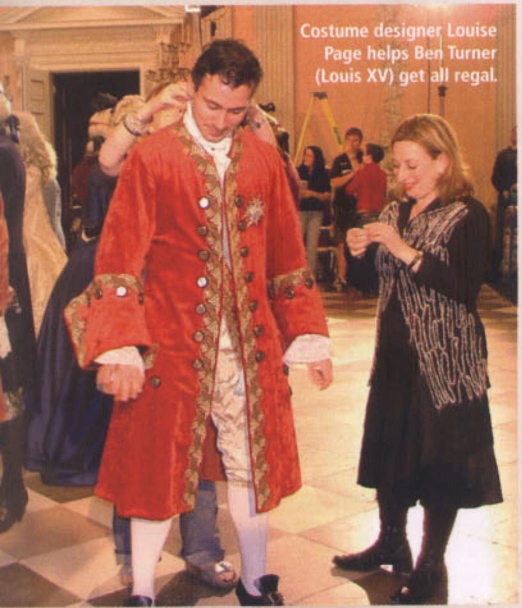
■ This 'fingertips-to-temples' telepathic contact was introduced in the second draft of the script, where it was described as 'mind-melding' – reinforcing its similarity to the mental communication used by Spock (and other Vulcans) in *Star Trek*.

■ The third draft of the script featured a plot twist that eventually went unused: it was the Doctor's telepathic interference in Reinette's mind that finally made it 'complete' enough for the androids to use.

Clockwork Man attempts to recycle Rose for spare parts.

Back on the ship, Rose and Mickey are captured by more of the Clockwork androids...

■ "That Doctor, eh?" Mickey marvels as they saunter through the spaceship. "Madame de Pompadour, Sarah Jane Smith, Cleopatra..." Sarah Jane had, of course, just re-entered the Doctor's life in *School Reunion*. The Fourth Doctor implied he'd spent time in Cleopatra's court in *Masque of Mandragora* (1976) – obviously getting close enough to call her 'Cleo'. (This relationship was confirmed in the novel *Ghosts of India* by Mark Morris (BBC Books, 2008).)


Costume designer Louise Page helps Ben Turner (Louis XV) get all regal.

The Doctor walks through Reinette's most intimate memories. He gets a sense that the androids think that, at 23, Reinette is not yet old enough for their purposes. Reinette, meanwhile, starts to experience some of the Doctor's own memories and the lonely life he's lived since his childhood. The Doctor is taken aback at Reinette's innate psychic ability – while she is left fascinated by the experience...

■ Moved by what she has seen, Reinette practically begs the Doctor: "Dance with me." In *The Doctor Dances*, 'dancing' was used as a euphemism for 'sex' – and there are strong indications that we should think the same here. "This is the night you dance with the king," the Doctor says, eyebrows arched suggestively. Moffat, however, knew that – for all her ambition and her position as the king's mistress – Jeanne Antoinette was actually something of a cold Poisson; all the Doctor and Reinette did this night, he insists, is dance.

Rose and Mickey find themselves strapped down, at the mercy of the androids, and about to be chopped up for spare parts. Rose fronts up to them, boasting that they're the friends with the Daleks' mortal enemy, the man known as 'the Oncoming Storm'...

■ As revealed back in the *New Adventures* novel *Love and War*, the name 'Oncoming Storm' was given to the Doctor by the Draconians. The name is 'Karshtakavaar' in their own tongue. In *The Parting of the Ways* (2005), the Ninth Doctor claims that the Daleks refer to him as the Oncoming Storm in their legends. It's entirely possible, given their entwined histories and the Doctor's time-hopping, that the Draconians and the Daleks share some legends of the Doctor.

> **'Reinette's dress – which had been worn by Helen Mirren in *The Madness of King George* – was dressed up with jewellery from Topshop.'**

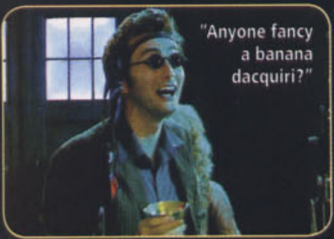
Just then, the Doctor prances into the room, his tie worn like a headband, singing, "I could have danced all night..."

■ But not like that. The song – titled *I Could Have Danced All Night* – comes from the 1956 musical *My Fair Lady* by Alan Jay Lerner and Frederick Loewe.

He carries a glass of what looks like red wine in one hand – but when he tips it into the workings of one of the androids, it's revealed to be multi-grade anti-oil ("If it moves, it doesn't!"), which causes the creature to seize up. As the other androids close in, the Doctor throws a lever, powering them down...

■ "I think I just invented the banana daiquiri a couple of centuries early," the Doctor claims. Daiquiris were purportedly invented at a bar in Santiago, Cuba, around the turn of the twentieth century, while the banana variety was dreamt up by Hawaiian bartender Harry K Yee a few decades later.

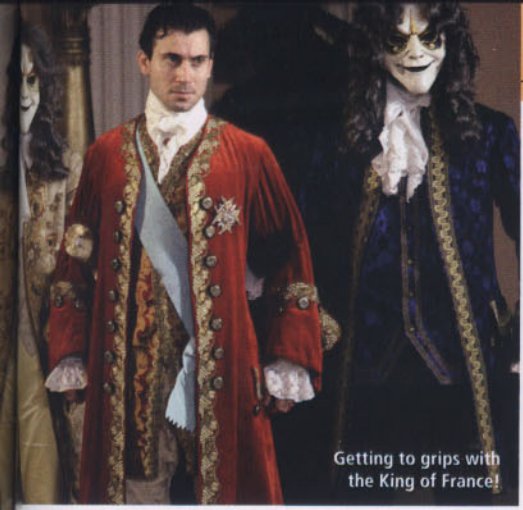
■ The Doctor is pretending to be drunk here, to wrong foot the androids. In early drafts, the Doctor


"Anyone fancy a banana dacquiri?"

Doctor Who (and Arthur) to the rescue!

An untimely end for the time traveller's woman.

SS MADAME DE POMPADOUR
Clockwork logic: The reason behind all this bother.


Getting to grips with the King of France!

was more obviously inebriated, but Moffat sobered him up after comments from Davies.

- The Doctor was first revealed to be a big fan of bananas in *The Doctor Dances*.

The Doctor has made an important deduction: the androids' ship is 37 years old, and so they're waiting for Reinette to hit the same age, so her brain will be "compatible". He still doesn't know why it has to be Reinette's brain in particular, though – but, whatever the reason, they start to shut down the ship's time windows to protect her.

- The Doctor uses equipment from the TARDIS to shut down the time windows, wondering, "Where are my Zeus plugs?" as he goes. He might have lost them during *The Hand of Fear* (1976), where he dismissed the Zeus plugs while trying to repair the TARDIS' thermocouplings.

The Doctor can't shut down the windows – because one android remains in eighteenth-century France and there is an override preventing it from being trapped there. The anti-oiled android vents the liquid from its body and comes back to life. The lever springs back into place, and the other androids power up once more. A chime rings out and the androids announce: "She is complete. It begins." With that, they teleport away to their final meeting with Madame de Pompadour…

The Doctor sends Rose to meet with Reinette, to warn her that the androids will come for her at some point after her 37th birthday. Rose tells her to keep them talking for long enough for the Doctor to arrive to save her.

- The final draft of the script stipulated that Rose was to be in "full period dress" when she visited Reinette, but this idea was dropped during production. An earlier draft of the script had Rose taking an alien crystal to Reinette, with which she could reverse the changes wrought on her brain by the Doctor's telepathy (see above). The crystal would also erase all her memories of the Doctor, however, and so Reinette refused to use it, saying, "The future is promised to no one. But I insist upon my past." This scene was cut back considerably in the original edit, but Moffat asked the production team to reinstate much of the dialogue, to show that Reinette was more than a match for Rose.

Mickey enters to tell Rose that they've found the time window leading to the 37-year-old Reinette. Curious, Reinette pushes past Rose and Mickey and steps on to the spaceship. There, she hears sounds from the other time window – including her own voice, crying out for the Doctor's help. Mickey runs off to join the Doctor, while Rose makes sure Reinette is all right before watching her depart back to her own time.

- In lines cut during the recording, as she entered the spaceship, Reinette would comment, "Could do with a few drapes, don't you think?"

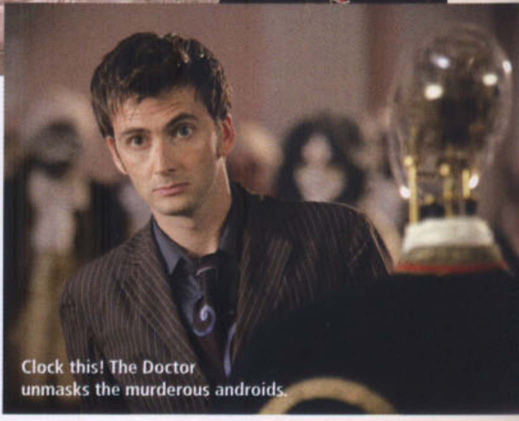
In 37-year-old Reinette's room, the androids have come for her at last. They drag her off to Versailles' Hall of Mirrors, closer to the time portal, so that they can teleport her back. Rose and Mickey watch events through the time window, while the Doctor tries to find a way through. Suspecting he might follow, the androids have 'blocked' the window behind them.

Eeek! They want to steal your brains!

- When Rose suggests they could just travel to eighteenth-century Versailles in the TARDIS, the Doctor points out that they can't, saying, "We're part of events now." This is a very concise explanation of the Blinovich Limitation Effect (see *Day of the Daleks* (1972)) and how it prevents every *Doctor Who* story from being so abruptly ended.

Reinette takes control of the situation in the Hall of Mirrors. She faces up to the androids, keeping them talking, just as Rose asked.

- In lines cut in the final edit, Reinette would take a final, gentle swipe at her lover's wife. "Your majesty," she said, curtseying to the queen, "I do believe you have never looked more beautiful. The king is indeed fortunate. I tell him all the time. I hope I can rely on you to do the same." She went on to "apologise for the rudeness of my visitors," before adding, "If you will excuse me, I will deal with their impertinence." (The Queen, uncredited, was played by Gayle Anne Felton.)
- Reinette's dress in this scene was earlier worn by Helen Mirren in the 1994 film *The Madness of King George*. Here, it is dressed up with some cheap costume jewellery from Topshop, of all places.


Clock this! The Doctor unmasks the murderous androids.

Before they can enact their terrible plan, there is the sound of a whinnying horse, then the shattering of glass – as the Doctor, riding Arthur, crashes through a mirror and into the Hall.

- Although the script had been signed off back in May 2005, during the recording in October 2005, the production team started to become concerned that the green-screen work involved in the Doctor-on-the-horse-jumping-through-a-mirror shot would break the budget. Moffat dutifully returned to this scene and came up with two cheaper alternatives. ►

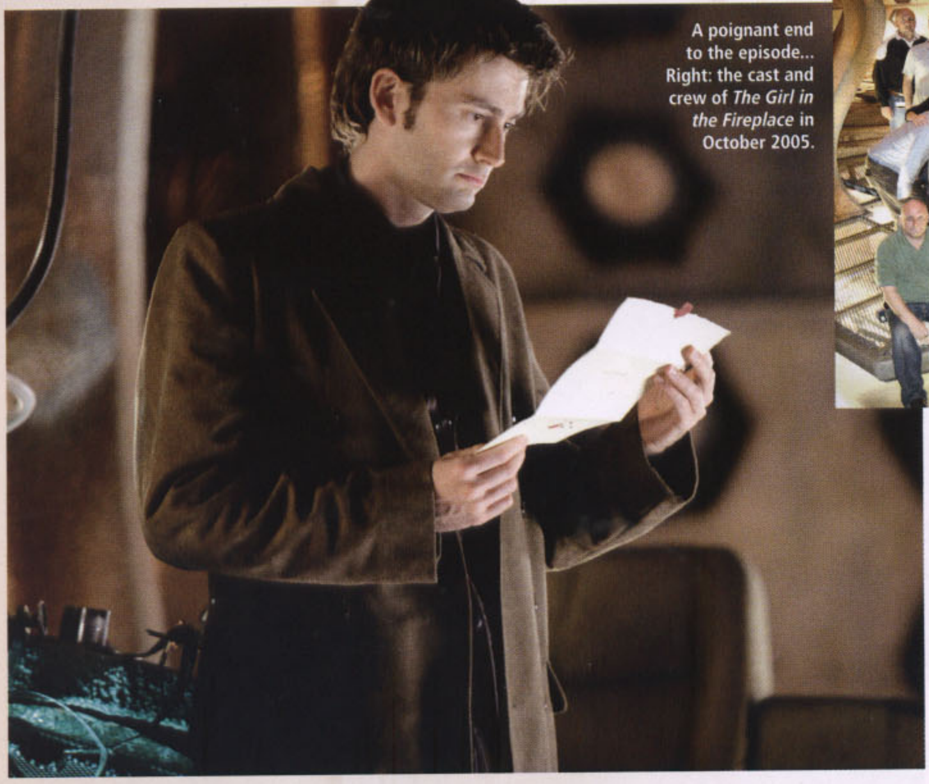
THE TARDISODE

Saturday 6 May
Doctor Who
ONE

The 2006 series of *Doctor Who* featured a weekly 'Tardisode', a prologue available to view both online on the official website and as a download for mobile phones. Written by Gareth Roberts (who would go on to write *The Shakespeare Code* (2007)), these minute-long films served as tasters for the episodes.

The Tardisode for *The Girl in the Fireplace* dramatised the events described by the android in the scene on the night of the Yew Tree Ball. It showed the ion storm hitting the *SS Madame de Pompadour*, and two crewmembers caught in the shockwave. As one crewmember (played by Liz Armon-Lloyd) slowly regains consciousness, a sinister ticking sound fills the corridors of the spaceship…

While the sets for the spaceship featured in the episode were based at Upper Boat, this Tardisode was filmed some time later (in January 2006), and the cockpit seen here was a specially built set housed at Enfys Television Studios in Cardiff. The scene was directed by Ashley Way, who would go on to direct episodes of *Torchwood* before returning to *Doctor Who* to helm *The Hungry Earth*/*Cold Blood* (2010).



A poignant end to the episode... Right: the cast and crew of *The Girl in the Fireplace* in October 2005.

'In an alternative draft the Doctor leaps through the mirror himself, while the horse sneaks off to the TARDIS to relieve itself.'

The first featured the (unseen) horse 'breaking' early, sending the Doctor flying through the mirror - and into the path of French philosopher Francois de Voltaire. In the second version, he leaps through, smashing the mirror himself - while the horse sneaks off to the TARDIS to relieve itself. In the end, however, the production team found a way to make the original (and far more romantic) version work affordably.

■ Moffat, guest-writing **DWM** 363's *Production Notes* column, carefully described the whole back-and-forth of these decisions, being careful not to ruin the surprise for viewers: he never once used the words 'Doctor', 'mirror' or 'horse'. So, he was somewhat aggrieved to see the *Radio Times* spoil the Doctor-on-a-horse-through-a-mirror climax in a feature published in the week before broadcast.

■ The horse used to carry both Tennant and Myles was a racehorse actually called Arthur. (The horse seen on the spaceship was a different horse, called Bolero.)

Gone but not forgotten.

MADAME DE POMPADOUR 1721-1764

The Doctor points out to the androids that, now the mirror is smashed, there is no way back for anyone – and so, their plan has run aground. They try to teleport back, but without success. Conceding defeat, they deactivate themselves.

In the future – 3000 years and two and a half galaxies away from the Doctor – Rose and Mickey wonder how they're ever going to get away from the spaceship...

■ The lines from Mickey, worrying about being trapped on the spaceship without the Doctor, were added during the final edit.

Meanwhile, back in eighteenth-century France, the Doctor and Reinette stargaze from her bedroom window. The Doctor explains that the shattered mirror would have broken all the links between her world and the world of the spaceship: all that will remain of them in her world are ruined remnants.

■ A small change in the final edit removed a line from Reinette, saying that, during their telepathic congress, she heard the names of all the stars "in a language I have never heard." Assuming the Doctor thinks in Gallifreyan, this would make Reinette one of the very few humans who have ever heard the language of the Time Lords.

The Doctor seems content to take the 'slow path' for the rest of his life – but Reinette knows that isn't true. She takes him back to the fireplace where they first met, which had been moved intact from her childhood home to Versailles. The Doctor realises that, when it was moved, its link to the ship was broken and it was therefore offline when the mirror was smashed. The link between France and the ship might still be active.

The Doctor uses the sonic screwdriver to reactivate the fireplace, spinning it round and returning to the spaceship. Reinette is devastated – but the Doctor isn't leaving her. Through the flames, he tells her to pack a bag. He rushes back to Rose and Mickey and tells them to wait for him in the TARDIS. He runs back to the fireplace...

The Doctor arrives in Versailles on a grey and rainy day. The King tells the Doctor that he's just missed Reinette; she is travelling back to Paris. The King hands him a letter from Reinette. The truth starts to dawn on the Doctor as, together, he and the King stand at the window to watch her coffin taken away from the palace on a horse-drawn carriage...

■ "Only 43 when she died," says Louis. "Illness took her in the end." Suffering tuberculosis, Madame de Pompadour died on 15 April 1764. (That made her 42 at the time of her death; let's assume Louis was confused in his grief.) The King is reported to have gazed at her coffin in the pouring rain and said, "The marquise won't have good weather for her journey."

Back on board the TARDIS, the Doctor starts to shut down the last of the time windows while Mickey gets Rose to show him around his new home. Once he is alone, the Doctor reads Reinette's letter: written in the last days of her life, it expresses her hope that she will see her "lonely angel" one last time. The Doctor watches on the TARDIS scanner as the flames in the fireplace are snuffed out, shutting the time window for ever.

■ Originally, Moffat intended the contents of the letter to remain a secret, even from the audience. But he realised that the viewers may feel a little cheated, and so its contents were revealed.

As the TARDIS slowly fades away, a painting is revealed, hanging on the wall of the spaceship: a portrait of Madame de Pompadour, 1721-1764. Alone and abandoned, the *SS Madame de Pompadour*, glides silently through space...

■ In an earlier draft of the script, the Doctor would learn the spaceship's name before he left, finally confirming the reason the androids wanted Reinette. In the end, this remains an admitted mystery to the Doctor.

■ On the evening of 25 October 2005, towards the end of shooting for this episode, Noel Clarke, Billie Piper, Camille Coduri (Jackie Tyler), Russell T Davies, Phil Collinson and executive producer Julie Gardner headed down to London for the 11th National Television Awards. *Doctor Who* won Most Popular Drama that evening, while Piper won Most Popular Actress and Christopher Eccleston was crowned Most Popular Actor. These would be the first NTAs the series would win – but by no means the last... **DWM**

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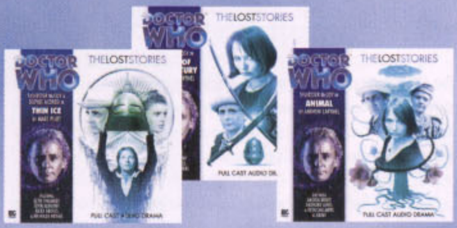

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A BATTLE OF WITS...

***The Curse of the Black Spot* mixes history with sci-fi. But do we *always* want monsters? Toby and Johnny argue it out...**

Is history BETTER WITH A SCI-FI TWIST? Or, like in the early days of *Doctor Who,* should they bring back the PURELY HISTORICAL stories?

DOCTOR WHO
A HISTORY

"SOME THINGS MIGHT BE BETTER WITH THE DALEKS."

JOHNNY CANDON SAYS:

Does history work best with a sci-fi twist? *Everything* works best with a sci-fi twist! There's a reason why this month's pirate-themed *The Curse of the Black Spot* doesn't limit itself to hooky hands, peg legs and parrots, and why pure historicals were phased out with the final episode of *The Highlanders* in 1967 (with a fleeting return for *Black Orchid* in 1982). Monsters! *Doctor Who* does monsters better than any other television programme. Be it the one-off – the fantastic Zygons, for example – or any number of returning foes. Let's have a high-five for the Hoix! Monsters quickly became as much a part of the show as the Doctor and the TARDIS.

The thrill of *Doctor Who* is that it can be set anywhere and at any time. One week we're at the end of the universe being menaced by feral humans and the next we're in contemporary Britain where an insane alien has been elected Prime Minister. The fact that this incredible format, this freedom to do anything has evolved throughout its run means that the show is obliged to tell fantastic, imagination-shattering stories. And yes, that can absolutely mean visiting people or events of historical importance every now and then, but it has to be filtered through the prism of *Doctor Who*.

The Great Fire of London? I'd watch a drama about that. The Great Fire of London started by some alien lizard criminals trying to spread the plague using a mind-controlled Aussie air hostess? *Now* you're talking!

Doctor Who works best when it takes the familiar, everyday things that we barely give a second glance to and wonders, "Yeah, but what if it was *alien* and wanted to *kill* you?" Every schoolchild knows about the Second World War, Churchill, the blitz, dogfights over the channel – all ingredients in a terrifying and fascinating part of recent history, no doubt. But throw in a few sneaky Daleks and you've got yourselves a brilliant, mad 'Boy's Own' *Doctor Who* adventure! There are DVD documentaries that dwell on the sheer *thrill* of the signing of the Magna Carta. Add the TARDIS crew and all the ingredients are there for a gripping story of alien interference in Earth's political history. Who knows? Perhaps, one day, someone will write one.

Doctor Who outgrew purely historical stories long ago. The writing was pretty much on the wall from the moment viewers first clamped eyes on the Daleks. As brilliant as the first four episodes of *Doctor Who* were, playgrounds up and down the country weren't filled with kids chasing each other shouting "Oi, tell me how to make fire or I'll brain you with this rock!" As soon as the monsters arrived, the historical was always going to go the way of the dodo (and Dodo).

A twisted fire starter with his air hostess accomplice.

"As soon as the monsters arrived the historical was always going to go the way of the dodo (and Dodo)."

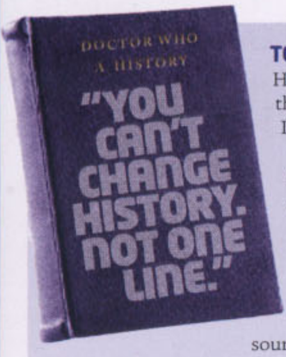
When we got our first mix of historical and sci-fi in *The Time Meddler*, it was a glimpse of things to come. Yes, there would be a few more purely historical tales to come, but surely now viewers' expectations had been confounded. Everyone must have been watching stories like *The Highlanders* with a knowing eye, wondering where the aliens were hiding – "Does that tree look hungry to you?", "I think it's just a tree, Brian."

After the explosive historical/sci-fi mash-up that was *The War Games*, I would argue that it would be if not impossible, then pretty much pointless to start doing pure historicals again. If one were to be made now, no matter how well-written, acted and produced – there would be a gaping hole in the middle of it where the monster should have been. Where the monster is *expected*. So why not make the gaping hole the "first/last of its kind", get Nick Briggs to do the voice, set it in 1930s Hollywood and let the only thing that can defeat it be Shirley Temple singing *How Much is That Doggy in the Window?* through a special microphone the Doctor has lashed together? Everyone's happy!

Poor historicals. Bless them, they just wouldn't be able to match the current history/sci-fi hybrid or the out-and-out sci-fi stories in terms of excitement, imagination and surprise. Excitement, imagination and surprise being, of course, the watchwords of what *Doctor Who* is today.

Anyway, here's Toby with his story. (*History*, d'you get – oh, suit yourselves...)

Yeah, yeah – fascinating. Now whip up that gravity bubble and get those Spitfires in space!


DOCTOR WHO
A HISTORY
"YOU CAN'T CHANGE HISTORY. NOT ONE LINE."

TOBY HADOKE SAYS:

History is written by the winners, they say. I couldn't agree more.

The pure historicals from *Doctor Who*'s early years are fantastic. Frankly, the umbrella description of 'pure historical' does them a massive disservice. It makes them all sound the same, which they categorically are not. *The Romans* is a wonderfully silly farce, *The Myth Makers* a gloriously intelligent pastiche with a sting in its tale, and *The Smugglers* a hearty, joyous romp. I would tell you that Serial W is a treatise about religious intolerance but the editor of this illustrious organ would insist on adding *of Bartholomew's Eve* to the end of its name and I refuse to have those words in anything with my name attached. Oh. Bugger.

Federico: hissable.

Historical drama was part of the original remit of the *Doctor Who*, these stories are in its DNA. Teach kids about history in an exciting way – a noble cause then and now, and more needed than ever (my Mum recently had a class of 18-year-olds who'd actually heard of neither Princess Di nor Hitler). I'm not saying that there's anything wrong with a pseudo-historical. *The Time Warrior, Horror of Fang Rock*, and *Tooth and Claw* are among my very favourite stories. But so are *Marco Polo*, *The Crusade* and that story containing dialogue placing its final, titular purge on St Bartholomew's Day which would make a nonsense of naming it after a different date.

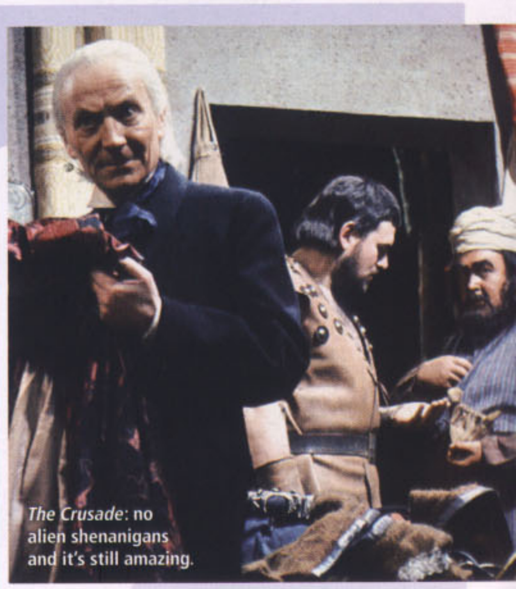
Johnny, you talk of a monster being expected, and then you mention surprise – you can't have both! Are you really saying modern kids would find something dull just because it doesn't have a green monster on a levitating space chair to make it exciting? These are the same kids 16 years' worth of BBC bigwigs told us wouldn't be interested in *Doctor Who* full stop.

It's a defeatist view, and one that undermines our children (it's not *them* I blame for not knowing who Hitler or Diana are) and the rich possibilities our show's unique premise provides. Expect your audience to be dim and you'll write down to them. Good *Doctor Who*, good telly, doesn't do that.

History is a fascinating tapestry of momentous events, it doesn't need dressing up to move or thrill us.

"History is a fascinating tapestry of momentous events. It doesn't need dressing up to move or thrill us."

There were 10 pure historicals until they were phased out in 1966, and six of them feature in the Top 100 of **DWM**'s *Mighty 200* Survey. That's not too shabby for a supposedly creaky dramatic form which also suffers the misfortune of having some of its finest examples missing from the archives and being told in black and white, at a pace and in a style that takes some getting used to. Despite this, they still they resonate pretty strongly with modern viewers.


The Crusade: no alien shenanigans and it's still amazing.

Doctor Who has, I believe, always flourished because of its limitations. No huge effects budget? Find clever ways around that to grip the nation's children, then. Indeed, we fans praise its inventiveness in the face of adversity. So how about a script with no monsters, time loops and battle cruisers? Get the current crop of talented writers at *Doctor Who*'s disposal to flex their undoubted imaginary muscles to engage us in, thrill us with, something the like of which we haven't seen in the show for ages. It's not as if the BBC isn't a world leader in staging period drama, is it?

And the genre itself allows for spectacle in all sorts of areas. Big sword fights with knights are as exciting as those with Sycorax. Jon Laurimore's Count Federico in *The Masque of Mandragora* is far more fun and more potent a threat than the sparkler of doom that is the Mandragora Helix. A rich, hissable villain can be just as entertaining, if not more so, than some poor sod growling under latex.

So why not have an episode where our great central characters are the only sci-fi elements, and give us the kind of story we haven't seen for ages: something old, yet something new, something borrowed from history visited by something blue? Next year, let's have a one, just one, set during World War II, or in the court of Cleopatra, or on the morning of the St Valentine's Day Massacre.

Though **DWM** would probably insist on calling it *The Massacre of St Valentine's Eve.* **DWM**

"Hmm! Yes, my boy. Although we see the massacre beginning on St Bartholomew's Day, the violence did actually commence the day before. Yes, yes – quite so."

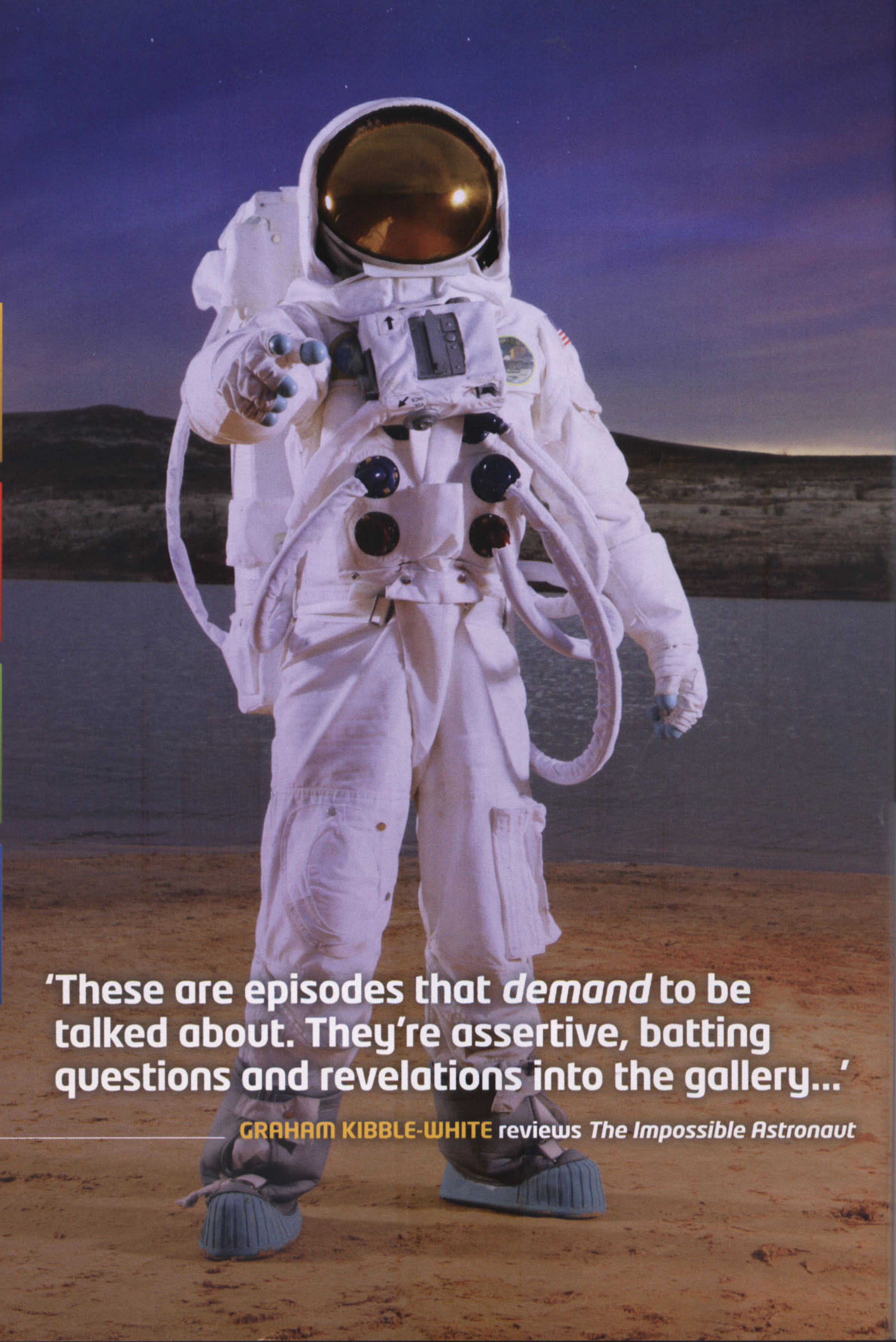
HAVE YOUR SAY!

So now you know Toby and Johnny's thoughts on the matter – but what do YOU think? Would it be worth stranding the TARDIS crew in a history devoid of monsters? Or do you think fantasy is at the heart of what the show is all about, and that it wouldn't be right without it? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

Why not write to *Galaxy Forum* (see page 12) with you own thoughts on the Doctor's dates with history? Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 432 we asked you whether *Doctor Who* was better when it left all the continuity behind, or whether you preferred it with old monsters and lots of references to the past. Here's how you voted:

PICK A PART THAT'S NEW!	15%
BRING IT ALL BACK!	85%



‘These are episodes that *demand* to be talked about. They’re assertive, batting questions and revelations into the gallery...’

GRAHAM KIBBLE-WHITE reviews *The Impossible Astronaut*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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The Impossible Astronaut & Day of the Moon

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Stuart Milligan, Mark Sheppard
WRITTEN BY Steven Moffat
DIRECTED BY Toby Haynes
FIRST BROADCAST 23-30 April 2011

Doctor Who just died for me.

Yep, at the age of 1,103, he passed away not so peacefully in Utah, America. So we don't need to fret about him maxing out the regeneration cycle anymore. Truth be told, it was all rather unexpected. You know, for a series-opener. Cause of death? Baffling plot twist. Ouch! Those can be painful. The Doctor is survived by his best friends Mr and Mrs Amy Pond, plus 'significant other' (that's the best we can do right now) River Song – although *she* actually died a couple of series back.

Oh, and by his 909-year-old self.

Audacious? Absolutely. Even though we were teased before transmission that one from the quartet of time-travellers '*WILL* die', smart money discounted the Time Lord. Fair enough, **DWM** *had* to give him his own variant cover last month, it's his show after all, that's just good manners. But killing the Doctor? Yeah, right. As if they'd do that. It'd be like *Blake's 7* without… erm.

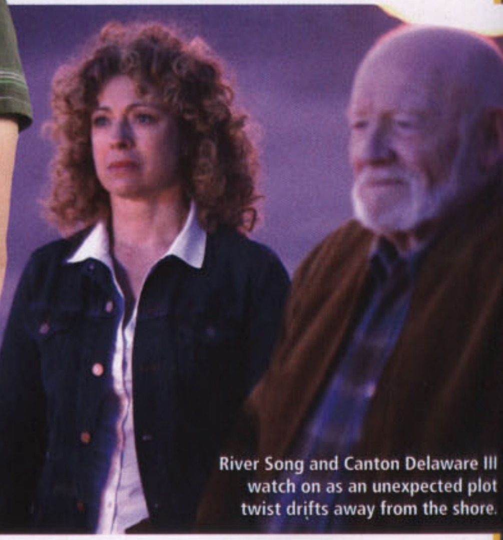
Let's not play dumb, though. We know that by Christmas the Doctor's death will have been averted. Somehow. Probably. But it's a terrific tease for right now. Particularly the emphatic manner in which he was dispatched: blown away mid-regeneration, the corpse set on fire and then – as if that wasn't enough (and it wasn't) – the latter-day version of Canton Everett Delaware III advising us: "That most certainly *is* the Doctor, and he most certainly *is* dead." Funny. Until that point it still felt like there was a get-out clause. But having a wise old bird actually *say* the words put the tin lid on it.

This two-part curtain-raiser is a very fine affair indeed. It's exciting, it's clever, it's brilliantly scary and it's obtuse in all the right ways. But what it *isn't* is keen to please. There's none of the excitable 'we're back'-ness of previous years. No 'Hello! We're new! Hope you like us!' Instead, this is a story that takes the intros as read. It feels, in fact, like something we dedicated ones would label a 'fan favourite' – an adventure that demands your full participation. Sure, the monsters and the setting are lots of fun, but if you're not paying attention you're going to get left behind.

Tricky Dicky.

It's a bold take, and one that feels like a refocusing of *Doctor Who* for 2011, switching the show from a series to serial form. Numerous questions are raised, but answers are deferred till later in the run. How will the Doctor escape his future demise? What's Frances Barber yabbering about, and how come the eye patch? Is Amy with child? Although, on that point, my more pressing enquiry is how long has the Doctor been surreptitiously scanning his companions to see if they're in the family way? "Hullo Jo! Stand right there a minute, will you? Good girl."

My crass considerations aside, this is truly exciting stuff. From a production point of view it reveals a more joined-up approach to this season, shooting elements from one block (Ms Barber's episode) to include in another. It's ►


River Song and Canton Delaware III watch on as an unexpected plot twist drifts away from the shore.

Gung ho! The Doctor's 'significant other' gets trigger happy!

something the show dabbled in last year during the Doctor's journey onto the sidelines of his previous adventures. But this is more overt, and the mixing and matching of elements gives the sense of fluidity – a run of episodes that tell one big story. We've seen the 'plot arc' tentatively blossom in *Doctor Who* since 2005. Now it's *become* the plot.

It's a take on *Doctor Who* informed by the rise of quality popular US drama, where it's absolutely a given that everyone watching *Dexter* or *True Blood* is a stone-cold fan. Indeed, part of their success is their very immersiveness.

More than ever, *The Impossible Astronaut* and *Day of the Moon* are *Doctor Who* episodes that demand to be talked about. They're assertive, batting questions and revelations into the gallery. Plus, they're shackling us in for a longer ride. To fully appreciate them, we'll have to be in front of our tellies on Saturday nights right through into the winter.

It's neat the show adopts a US-inspired structure in the year it finally, *properly* goes Stateside. And you can't deny the vistas offered up by Utah allow director Toby Haynes to open up the visuals and give *Doctor Who* a truly widescreen look. That said, the subsequent jaunt to 1960s America never quite feels like it's landed in either that time or place. It's hard to sum up why. Perhaps because it's mostly indoors. Nonetheless, the Oval Office is a fantastic recreation, and Stuart Milligan's surprisingly sympathetic Nixon does well to make us see beyond that nose. But even against the Utah desert, *Doctor Who*'s idiosyncratic Britishness shines through, Matt Smith a little silly in his Stetson, less Roy Rogers, more Ted Rogers (the *3-2-1* host, rather than *The Tomb of the Cybermen* space bloke).

Actually, maybe it's not Britishness. Maybe it's Moffatness we're identifying. Steven Moffat is the kind of writer who can have his cake and eat it... probably thanks to some fancy dan time loop. He's excited about being in America, but simultaneously taking pot shots at the country's gun culture and the president's oncoming ignominy. (Incidentally, I want a t-shirt with the slogan: 'Say hi to David Frost for me,' please.) He even precipitates our analysis of the continuing story by having the Doctor state at the end of *Day of the Moon* he's going to put the plot to one side for a bit and get on with some stand-alone adventures.

All of this is definitively, isomorphically Moffat. It couldn't be *more* indicative of his take on *Doctor Who*. Structurally it unfolds in giddy narrative leaps (our intro to the young Canton cross-cutting with the TARDIS team wondering who he is), and countless pullback-and-reveal moments (from the unveiling of the 909 Doctor, to River Song's skyscraper swan dive). Thematically, it also prods at a score of the writer's preoccupations. Here we find creepy phone calls, zombified spacesuits, disembodied voices, people leaving messages for themselves, television as a weapon and baddies who operate just off the radar of human comprehension.

'The Silence are the kind of intangible nasty that parents threaten naughty children with, and their realisation is great.'

Regeneration! Anyone have any ideas what on earth this could all be about?

To 'The Silence', then. (Or should that be 'the Silents'?) In interviews the show's actors have been trumpeting them as the scariest thing since the Weeping Angels. It's a valid comparison. Aside from that slight crossover in their *modus operandi*, both feel as though they come from folklore, which is fitting for an alien menace who've been with us since the "wheel and fire." They're the kind of intangible nasty that parents threaten naughty children with, and their realisation is great. A weird, rubbery mouthless approximation of a skull for a face, and those shovel-like hands. Tailoring from Don Draper's laundry basket. Even more effective is the very sound of them, an unsettling, off-kilter fizz of white noise. You can't quite tune into it. It feels... wrong.

Point of order though. The Doctor's victory over the forget-me-nauts does hinge on a *mahoosive* contrivance, namely Canton – the least equipped person to handle a camera phone – capturing video footage of a Silent yakking about death in sufficiently vague terms that its meaning can be flipped with a spot of editing. And this happens after the Time Lord's already tinkered with Apollo 11, so unless he's extraordinarily prescient about the monsters' penchant for video diary confessionals, this is a truly heroic spot of happenstance.

One other grumble – did anyone else feel uneasy about River's butch slo-mo slaughtering of The Silence? Sure, she makes a mollifying quip about her "old man" not approving, but this sequence felt a little prurient. Glorifying death, it was a misplaced outbreak of bad-ass, which seems anything but *Doctor Who*.

Earlier we put forward the notion this is a story that isn't keen to please. But it does flatter the viewer. It tells us we're intelligent, we can join the dots and we can keep up with the pace. Having buttered us up, it then gifts us the best ever episode ending, one cleverly coded in by the Doctor's death scene at the start of the first part. "I'm dying," says that odd little girl, picking her way through a New York back alley. "But I can fix that. It's easy really." Her hands glow with fire, she throws her head back... We saw this earlier, we *know* what it means. Regeneration! Absolutely brilliant. A hornets' nest kicked to bits. Got to keep watching, because we can't fathom where on earth this one's going. Not if we live to be eleven-hundred-and-three.

GRAHAM KIBBLE-WHITE

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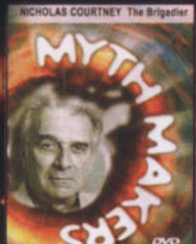
NICHOLAS COURTNEY The Brigadier
MYTH MAKERS
DVD

DAMARIS HAYMAN Miss Hawthorne
MYTH MAKERS
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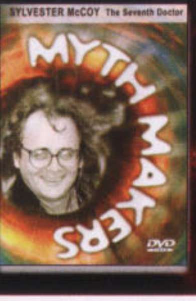
SYLVESTER McCOY The Seventh Doctor
MYTH MAKERS
DVD

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Angus Lennie - Actor
Anneke Wills/Michael Craze
Barbara Clegg - Writer
Bernard Archard - Actor
Carole Ann Ford/Barry Newbery
Caroline John - Companion
Christopher Bidmead - Writer/Script Editor
Colin Baker - The Sixth Doctor
Costume Design Team - Featuring Richard Gregory, June Hudson, Dee Robson, Roland Warne
Cy Town - Actor and Dalek Operator
David Brierley/Bob Baker and Dave Martin
Deborah Watling/Victor Pemberton
Derek Martinus - Director
Dick Mills - Special Sound
The Directors Volume 2 - Christopher Barry and Michael Briant
Doctor Who Magazine - Celebrations
Doctor Who Magazine Team
Don Houghton Tribute - Writer
Douglas Camfield Tribute - Director
Dudley Simpson - Composer
Elisabeth Sladen - Companion
Eric Saward - Writer and Script Editor
Flight Through Eternity 60s 1
Flight Through Eternity 60s 2
Flight Through Eternity 60s 3
Flight Through Eternity 70s 1
Flight Through Eternity 70s 2
Flight Through Eternity 70s 3
Flight Through Eternity 70s 4
Frazer Hines/Derrick Sherwin
Gareth Thomas - Actor - Blakes 7
The Genesis Team
Graham Williams - Producer
Ian Collier - Actor
Ian Marter/Michael Wisher
Jackie Lane - Companion
Jacqueline Hill Tribute/Ray Cusick
Jacqueline Pearce/Stephen Greif
Jan Chappell - Actress - Blakes 7
Janet Fielding/John Nathan-Turner
John Levene - Sergeant Benton
John Wiles Team - John Wiles, Dennis Spooner and Paul Erickson
Jon Pertwee/The Directors Volume 1
Julian Glover - Actor
June Hudson - Costume Designer
Katy Manning/Terrance Dicks and Barry Letts Part 1
Keff McCulloch/Tristram Cary - Composers
Lloyd and Bryant Teams - Innes Lloyd, Peter Bryant, Michael Craze, Victor Pemberton, Derek Martinus, Morris Barry
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Stephen Gallagher (writer)
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Planet of the Spiders

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith), the Brigadier (Nicholas Courtney), Mike Yates (Richard Franklin) and Benton (John Levene)
WRITTEN BY Robert Sloman
DIRECTED BY Barry Letts
FIRST BROADCAST 4 May – 8 June 1974
RRP £19.99

For *Doctor Who*, the 'season finale' seems a new idea – an American import that came packaged with the 'story arcs' we admired back when our own playground was closed and we were left peering through the fence at Buffy Summers, Fox Muldur and the like. Today, arcs and finales are fundamental to *Doctor Who*. It's impossible to imagine a season ever again ending on just-another-adventure. And finales are not just about spectacle. A good finale requires more than merely ramping up the threat and blowing the budget. It also has to be intimate and intricate. Perhaps a timeline-crossing jaunt back through the season; or companions present and past flying the TARDIS together; a dying Doctor taking a lap of honour around his whole era, adding a final grace note to his defining friendships. A good finale is a reward for our loyalty, for our having paid special attention. And we lap it up. It's *Doctor Who* giving us a cuddle and whispering *thanks for being there*.

But it's not such a new idea – or an import – as *Planet of the Spiders* proves. The way this story weaves together the warp and weft of an whole era is a beautiful thing. Our departing Doctor, Jon Pertwee, has never looked more glitteringly gorgeous. He's resplendent in blue from hair to heel, a vision in velvet: 50% Austin Powers, 50% Bea Arthur, 100% cool. Plucky journalist Sarah Jane Smith is chasing down a mystery, just as she should be; poised to tap out a story for Percy the moment she finds a nice pub and a glass of chardonnay. The Brigadier is sweeter than ever, and scores a couple of wonderfully heartwarming moments; the way he leans forward to watch Scheheradzade (that Turkish Delight of the East), and our first hint at his romantic life with mention of Doris – so grateful for services rendered – which allows Nicholas Courtney to play the most expert 'Ha-rumph!' in all of *Doctor Who*. Even Sergeant Benton gets to do one of his little jokes. As a comedian, he'll make a great used-car salesman that boy. There's hot coffee in the Doctor's lab, a final historical name-drop, a last run-out in the silly cars and a couple of bouts of aikido. And then a mountain blows up. Perfect.

BBC DVD
DOCTOR WHO
PLANET OF THE SPIDERS
The Jon Pertwee Years

PICK OF THE MONTH!

But it's not mere respect for the present that makes *Planet of the Spiders* special, it's the celebration of the past. There's Mike Yates – former UNIT Captain turned dinosaur-hugging traitor – who, in seeking redemption, finds one end of our storyline for us. Then there's Jo Grant, beloved former companion, here in spirit. She took a jiffy bag up the Amazon with her (always well prepared, that girl) and has sent a letter addressed to all her old friends. It's the first time in *Doctor Who* we ever hear from a companion after their departure – these days, that's a whole industry in itself – and Jo's good wishes are so sweetly comprehensive, it's a surprise she doesn't sign off: "… and I hope your next crazy scheme is going well, you silly old Master! Weather here lovely." Wrapped in Jo's note is a blue crystal; a pretty plot convenience from an earlier adventure that we had no reason to expect to see again. The crystal is from Metebelis Three, the famous joke planet of the Actaeon galaxy. This was the world the Doctor most wanted to visit when his exile ended and he slipped the surly bonds of Earth, but could never seem to reach, much to Jo's amusement. He eventually found it alone, and, in another joke, the planet he claimed to beautiful turned out to be comedically antisocial. And here, for this Doctor's final voyage, Metebelis Three has the last laugh. This symbol for freedom and reckless adventuring will ultimately prove the death of him.

But we're getting way ahead of ourselves. Let's go back to Mike Yates, who has uncovered sinister goings-on at a Buddhist retreat. He explains why he's there with a bit of sweetly 1970s dialogue: "Everyone's going on about meditation – of one sort or another – so I thought I'd have a crack at it." It sound like a presenter's link from a particularly right-on edition of *Blue Peter*. Down in the cellar, a gang of whey-faced middle-aged men – of the type you never see on television any more, only on dating websites – chant a Buddhist prayer, calling upon otherworldly powers. Mike brings Sarah to watch, just as our lugubrious bachelors conjure a whacking great spider with a body the size of your head. It springs onto the back of their leader – Lupton, the most sickly-looking of the bunch – and disappears. Altogether, it's a glorious and uniquely *Doctor Who* sequence that age cannot wither.

Lupton is a fascinating character, although discussion has traditionally focused on who he *isn't*, rather than who he is. He's not the Master. The death of actor Roger Delgado in 1973 denied us a last battle between this Doctor and his BEF (Best Enemy Forever), so *Planet of the Spiders* has long been judged a compromise. But that's unfair, and there's a plenty that's special about Lupton. His motivation is unique in *Doctor Who*. He wants revenge for the ultimate bad day at work, and will smash the universe to get it. But are his enemies real or imagined? Bitter at being sidelined from his old company – for whom he gave 25 years of his life as a salesman – by "the finance boys," he paints ►

> **'Pertwee has never looked more glitteringly gorgeous, resplendent in blue from hair to heel…'**

himself the victim. "Everything I tried to set up on my own," he tells us, "they deliberately, cold-bloodedly, broke me." But did those 'boys' even spare Lupton another thought, one wonders. Is this just the sound of boiling paranoia? He came to the meditation centre looking for "power," although why he thought me might find it in such a peaceful place is a mystery. He intends, with his Spider's help, to "take over that company – the country – the world" but it's clear it's the first of those that matters most. The world is a mere bonus. "I want to see them grovel, I want to see them eating dirt" he spits. John Dearth gives a superb performance as Lupton, twitchy and unsettling. His jacket, two sizes too big for him, suggests a man physically shrinking, eaten away by his own bile. Oddly, the script keeps him and the Doctor apart for all but a few moments, almost as if they can't quite function in the same programme. Perhaps Lupton's too real for *Doctor Who*.

Things are less challenging elsewhere, as we find *Doctor Who*'s traditional mix of wit, wild thrills and sudden, agonising death. This week, the Doctor has decided – in the manner of an old *TV Comic* plot – that he's interested in clairvoyance and telekinesis. To help him, he's plugged one Herbert Clegg into a television set. Clegg is the Derren Brown of his day, but with *bona fide* paranormal powers. He can float a tea tray across the UNIT lab, and with a little practice could probably do the whole *Spoonful of Sugar* sequence from *Mary Poppins*. Rather marvellously, Clegg can also summon footage from old *Doctor Who* adventures merely by fondling an appropriate prop. Ian Levine would never let him out of the house. Unfortunately for Clegg, it's at this point Jo's blue crystal arrives, which gives him first a vision of spiders and then a massive myocardial infarction. It's a tragedy, and one is left questioning the Doctor's next move. He declares Clegg dead within a second of the man's heart stopping, and even tells the Brigadier not to call for a medic. He goes on to show no remorse for the fate of poor Herbert, who he practically begged to take part in his experiment. One presumes that Benton drags the corpse away and the whole thing is hushed-up. But what is this? Manslaughter at the very least? No wonder cosmic karma is hurtling toward this Doctor like an express train. Clegg won't be the last man to die in that room today.

So while the Doctor is seeing spiders on his television of doom, Sarah is finding them in the meditation centre. It's an unbelivable coincidence, of course, something that *Doctor Who* generally tries a little harder to avoid. But here the producer is clearly cutting the director some slack, who in turn has allowed the writer to make a few compromises. The fact that all three are one man, Barry Letts, might explain this generosity. It's the only time in *Doctor Who* history this happened, and rather than producing a kind of *auteur* vision, we see why these are usually kept as separate jobs. Storytelling priorities are missed in the pursuit of spectacle. The key plot point – that spiders from Metebelis Three want the crystal – is simply *guessed* by Sarah and then accepted as fact, where really it's a huge leap given the evidence at hand. But look! A hovercraft and a tiny helicopter!

The chase in Part Two, after Lupton has nicked off with the crystal, is too long and too silly. By land, by air, by water, it's Doctor's day at the Wacky Races, and your reviewer would grant it every indulgence – for sheer novelty value alone – if only it was ever made clear what was at stake. But it's just pell-mell into the wilderness until... it stops. There's no race against time, no countdown, no peril, no twists. And Lupton just winks away to safety at the end. It's frustrating and not a little insulting to our intelligence. Your reviewer watched this episode with his kindly, aged mother (she was visiting, her son had a deadline, hilarity ensued) and she *yelled* abuse at the screen. *Appalling* language it was.

In Part Three, *Planet of the Spiders* begins to wobble, and continues to wobble until half way through Part Six. After all that rushing about, the Doctor's wonderfully prosaic response is to visit Lupton at the meditation centre, where he politely asks for an appointment and then is kept waiting for nearly 20 minutes. Lupton cunningly outwits the Doctor by staying in his bedroom, though one presumes he's poised to race off on one of the monastery's two pogo sticks at any moment. But before you can shout "Sarah! Get off that mandela!" Lupton and Sarah are whisked away through time and space, to that famous brown planet in the Actaeon galaxy, to meet the Metebelis Academy of Dramatic Art.

One mustn't be too mean. No no. (Sabor my husband my love no.) But really, is there a less convincing alien community in *Doctor Who*? It's a perfect storm of underwriting, poor casting and a director with his eye on his special effects rather than the poor actors milling about these charmless scenes. And it's a funny old place, Metebelis Three. The women seem to be from Chelsea, the men from Cheddar. When Sarah hears the story of the Spiders from Sabor (my husband my love no), it sounds like Eddie Grundy describing prize marrows on *The Archers*. "An' they got lah-gurr and lah-gurr!" Every single inhabitant of this planet is roundly out-acted by a Spider puppet on a cushion.

The Spiders are at their best when interacting with humans – even these ones – and their worst when taking to each other. Then, they strain our ability to believe; especially if one's eye wanders to the feebly wafting back benches of the Spider Parliament. *Doctor Who* writer Gareth Roberts once said that his father had a term for scenes like this: 'squabbling rubber'. It's when two men in monster costumes (or in this case, two puppets) are left talking to each other, and any sense of reality slowly but surely dissolves. It's Monoids One and Two, Styggron and Chedaki, and here, Lupton's Spider and her Queen, twitching furiously at each other. It's a peculiar trick of perspective. A human character's response is needed to sell a monster to us, and if we don't get that then very soon – try as we might not to – we'll notice that we're looking at two wobbling wire armatures covered in paint brush bristles. The most convincing and frightening Spider scenes in this story are when the best actors sell them to us: when Lupton is mentally tortured by his; when the

One of the Top 10 *Doctor Who* photographs of all time, says Gary Gillatt. Send your nominations to *Galaxy Forum*.

'The most convincing and frightening Spider scenes in this story are when the best actors sell them to us.'

Lupton saves us from some more 'squabbling rubber'.

Doctor meets the Great One; and when Sarah finds the Queen on her back – while simultaneously posing for one of the top 10 *Doctor Who* photographs of all time.

Planet of the Spiders is, essentially, six episodes of stalling, of delaying the inevitable. The thing the Doctor is trying to prevent – the Great One getting her crystal – is exactly what *must* happen in the end. Ultimately it's what everyone wants, so we just have to busy ourselves until the moment comes. As spider-based storylines go, it makes Incy-Wincy's exploration of the water spout seem like a bold experiment in non-linear narrative. There are some charming diversions – handyman Tommy's journey from Ladybird to Tyger, for example, and the Doctor's discovery that the Lama of the monastery is an old Time Lord friend – but the energy of the piece does ebb for a long while. "Is there any point in saying the same thing over and over again?" groans one of the human conspirators in Part Four. "Oh dear, this is getting monotonous," observes the Doctor later. Among all this, the character of Lupton is sadly squandered and lost, which is a great shame.

The end, when it comes, comes in a rush, perhaps to stop us thinking about it too much. The Doctor – motivated by Buddhist sentiment – must face his fears, and give up his life in a confrontation with the Great One. On the documentary with this DVD, script editor Terrance Dicks simply doesn't buy the idea that the Doctor's greed – for knowledge that is – can be his downfall. "Greed doesn't sound like the Doctor," argues Terrance. "It sounds like Jon. But not the Doctor." One can see his point. If the Doctor is to be punished for anything this week, it's should be his *arrogance*. The body of an old man lies testament to that in the UNIT morgue. Somehow, the story doesn't quite get to the heart of *why* this Doctor's end must come today, and you're left feeling this parable of fate and rebirth could have been bedded into earlier episodes with more care.

I'm not old enough to have seen *Planet of the Spiders* on transmission. My first regeneration was *Logopolis*, and then *The Caves of Androzani* confirmed that these were big, showy events, all flashbacks and special effects. These days, the Doctor goes off like a sack of fireworks. So, when I first saw this story, in my teens, the simple roll-back-and-mix from Jon Pertwee to Tom Baker was a disappointment, a damp squib. But that's a child's view. Now I see it for what it really: the most sophisticated and moving regeneration of them all. The Doctor doesn't fall to the ground and immediately begin to change. We're denied that instant comfort. Here, for the only time, his friends actually see him *die*. Sarah gently closes his eyelids over his sightless eyes. A minute earlier, fearing him lost, she had taken the Doctor's old cape from the hatstand and sniffed it. It's an oddly intimate moment for *Doctor Who*, but anyone who has lost a loved one will recognise the truth of it. It's a bravely harrowing end to the programme's most warm-hearted of eras.

Planet of the Spiders sends the Third Doctor off in style; buried like a Pharoah with all the symbols of his glorious reign. This is a story with great, lingering power, and has a greater influence of modern *Doctor Who* than any other. Russell T Davies was 11 years old when he saw this. Steven Moffat was 12. How could it not have had a life-changing impact? A man is the sum of his memories, a *Doctor Who* fan even more so. Here, the themes that dominate recent *Doctor Who* – the importance of family and friends, the tragedy of loss, of self-sacrifice – are writ large in a season finale that's as affecting as any of them.

Doctor Who continues to excel today not only because it is made with passion and with skill, but because the people who make it were inspired by the very best.

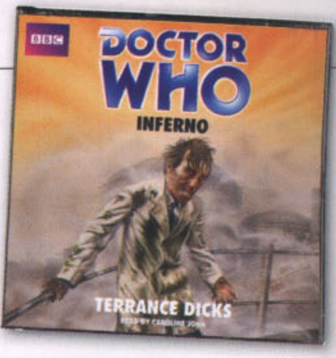
DVD Extras

A second disc delivers a lovely, thoughtful collection of bonus material. Superb 'info text' can be enjoyed alongside a wonderfully warm and upbeat commentary – with the former on hand to gently correct some misfiring memories on the latter. Richard Franklin (Mike Yates) has certainly come prepared, and talks over his colleagues – Letts, Dicks, Sladen, Courtney – whenever he spots his cue. It's great material. At the sight of a cup of coffee, he comments: "I love that food is brought into *Doctor Who* in quite a few episodes. We had sandwiches in *Terror of the Autons*, I think." The info text reveals a truly wonderful piece of trivia about Franklin and actress Jenny Laird – no no my husband my love – it's one of the best facts ever. It's more fun to leave you to discover it for yourself.

A *Now and Then* location guide and a *Directing Who* mini-feature are pleasant enough distractions, and an edited version of *Spiders* from its 1974 repeat – with its soft, gritty, unrestored picture – reminds us why the praises of the *Doctor Who* 'Restoration Team' must be sung long and loud. *John Kane Remembers* is an interview with the actor who played Tommy, and Kane remembers a lot. He recalls being particularly impressed by Elisabeth Sladen (Sarah Jane Smith). "She's one of those actresses with tremendous intensity," he says – something that anyone who's met her will confirm. "He sense of the reality of it is so strong. It's something I've only seen again once, in Helen Mirren." That's some compliment.

The main documentary is comprehensive and well-structured, with the most thought-provoking part being discussion of that 'lost' last Pertwee, *The Final Game* – its title fusing two Sherlock Holmes themes to suggest the ultimate Reichenbach showdown between the Doctor and the Master. Frankly, this reviewer doesn't feel he's missed out. The Master may have been intended to be the Moriarty to the Doctor's Holmes, but history has proved him to be more the Wile E Coyote to the Doctor's Road Runner; somehow escaping alive from every hoist petard, and never learning his lesson. Roger Delgado's death was a tragedy, of course, but the world won't suffer from having one less Master story in it. **GARY GILLATT**

"He's getting away again! Quick, Sarah, pass me that space hopper."



Inferno

TALKING BOOK AudioGO

WRITTEN BY Terrance Dicks
READ BY Caroline John
FEATURING The Third Doctor, Liz, the Brigadier and Benton
RRP £13.25 (CD), £12.29 (download)

The constant roar of Project Inferno as it drills deep into the Earth's crust in search of a new energy source is one of the reasons that makes this Third Doctor story feel so tense and dangerous – and this reading of its novelisation is backed by a similar amount of escalating noise. Terrance Dicks' 1984 adaptation mainly stays faithful to the original 1970 serial by Don Houghton; but when the story changes tack and the Doctor finds himself in a parallel world where the Inferno Project is at a more advanced stage, and is about to destroy the planet, Dicks takes the opportunity to present the alternate version as slick and shiny, with polished cooling towers and freshly-painted gantries. He also gives some thought to how alternative Britain became a republic, an issue somewhat sidestepped on television.

Caroline John, who played Liz Shaw in the original television serial, is an excellent narrator. Her proper, school ma'am-ish voice makes the listener knuckle down and take this seriously, and now with three of the four Liz Shaw stories already adapted as talking books, it would be a shame if she isn't utilised in other material.

For all that, though, Caroline makes some curious vocal decisions. Inferno's Project Leader Professor Stahlman is written in standard English but John turns all his 'w's into 'v's, so he sounds Germanic. Meanwhile, drilling consultant Greg Sutton flies in from Kuwait with a vague Australian twang. Oddest of all is Sergeant Benton, who 'oo-arrs' most of his orders like he's on day release from the farm. Previous readings have seen Caroline John use a lisp to affect the Third Doctor. This has been reduced on this occasion, which is a positive move.

Inferno thunders and screeches for all it's worth. Sound and music supremo Simon Power gives a real sense of a huge energy complex slowly tearing itself apart, and when the Project first falters and an infectious and mutation-causing green liquid starts to leak from the drill-head, the music positively screams out a warning that it's best not to touch it. I'm not too sure about the deadly liquid's own bubbling sound-effect – *Clangers*' Soup Dragon, anyone? – but overall, this is hot stuff. **VANESSA BISHOP**

The Gemini Contagion

AUDIO READING AudioGO

WRITTEN BY Jason Arnopp
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Meera Syal
RRP £9.25 (CD), £6.79 (download)

Writer Jason Arnopp's story takes the sensible idea of using an anti-viral handwash and turns it on its head. In *The Gemini Contagion*, it's the cause of a deadly virus that turns its victims into babbling and tremoring wrecks – and with the spawn of alien starfish-like creatures growing inside them.

It's the year 2112 and on the ice planet Vinsk, manufacturer Zalnex has loaded a consignment of all-new anti-viral handwash, Gemini, on a cargo ship bound for Earth. Gemini has an intriguing extra additive – Meme-Spawn, a sentient micro-organism that makes the user fluent in every language in the universe. There's one problem: Gemini has never been properly tested on humans.

The Gemini Contagion is the kind of solid, outer-space-set, scary 'men into monsters' story that *Doctor Who* has built its reputation on. Once the Doctor and Amy arrive on the ready-to-launch cargo vessel the G32, and become separated, Arnopp exploits the same situation in two different locations. While Amy dodges virus victims on the G32, the Doctor does his best to evade the monsters back in the laboratories of Zalnex headquarters.

Parts of the plot recall 2009's *The Waters of Mars* – specifically, the virus victims' violent shaking, as well as a scene where the Doctor studies one of the contaminated through the huge window of an observation chamber. The virus having three phases, however, keeps things moving along and gives the characters new problems to think about. When the infected start dropping starfish creatures from their mouths, the virus goes from something that could be contained to an airborne menace, with the creatures literally being able to float on the air and wrap themselves around the necks of new victims. This is good, if uncomplicated, stuff.

There's more action as Amy gets to defend herself with a golf club, while there's moralising aplenty as the Doctor gets to tut about Corporations that value profit over proper research. Arnopp shows he's thought about the story as an audio product, too. Not only do the virus victims convulse, with black eyes and bulging veins, but they all repeat the same phrase – a demonic and guttural "Listen to me" – which is used effectively in an "Are you my Mummy?" sort-of-way to alert characters that they're suddenly in danger.

Meera Syal, who played Dr Nasreen Chaudhry in the 2010 episodes *The Hungry Earth* and *Cold Blood*, turns in a lively reading with a quick-talking Doctor and a softly Scottish Amy. Arnopp may possibly regret calling his ice planet 'Vinsk' – it can, at times, sound like 'Vince' – and I'm not sure if the whole 'speak all the languages of the universe' quality of Gemini is necessary. It's not really used in the story and the presence of Meme-Spawn might have been better excused as a mutation or as some dreadful contamination accident.

A few bumpy bits of plot aside, however, *The Gemini Contagion* succeeds in ratcheting up the tension and delivers a satisfying finale. Contagious…? Very nearly.
VANESSA BISHOP

BBC
READ BY MEERA SYAL
DOCTOR WHO
THE GEMINI CONTAGION
WRITTEN BY JASON ARNOPP

Heroes of Sontar

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
PETER DAVISON in
HEROES OF SONTAR
by ALAN BARNES
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
BIG
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
ALSO STARRING John Banks, Duncan Wisbey, Alex Lowe, Andrew Fettes
RRP £14.99 (CD), £12.99 (download)

On the planet Samur something evil lurks in the darkness: a curse that has bedevilled the great and mighty Sontaran Empire. Something that demands sacrifice, and will cease at nothing to get what it wants. Seven of the bravest and mightiest warriors of Sontar have been dispatched to combat this threat. But they've reckoned without the arrival of the Fifth Doctor and his companions, the presence of omnivorous moss consuming the entire planet, and a hidden menace that threatens to destroy everyone.

This is a bumper month for returning monsters – while the Eighth Doctor battles the Daleks and the Seventh confronts the Ice Warriors, this is perhaps the most special because it's the first time the potato-heads have made their presence felt in one of Big Finish's audio plays. And who'd have guessed that it would be in one of the broadest comedies outside of the *Iris Wildthyme* range?

These Sontarans, as well as being nasty, brutish and short are also pretty dim and incompetent. These are the *Dad's Army* Sontarans. The Doctor can baffle them with their own military protocol. Turlough can share their fear. Tegan can question their manhood. These, in short, are the worst Sontarans in their long and illustrious history. Put them up against their deadly enemies the Rutans and they'd probably wipe each other out instead, while the Rutans sat and watched.

All this comes as something of a shock at the start of the story. But I promise that by the end of the play it all makes perfect sense. The Sontarans are rather less suited to audio than, say, the hissing Ice Warriors or the screeching Daleks. They're well portrayed here – capturing the slightly clipped tones of the officer class perfected by Kevin Lindsay and Christopher Ryan on television. But the genius of the Sontarans lies in their appearance.

That said, writer Alan Barnes does pick up on the most interesting bit of their background – they're a clone army created long before the Galactic Empire had the same idea – and turns some key elements of the plot on it, while weaving in other bits of lore, such as their vulnerability to coronic acid. As such, this is a minor but interesting addition to their history.

Elsewhere, Barnes makes sure that the TARDIS crew is well-handled, even if they tend to conform to stereotypes. Tegan is bolshie, and mocks Sontaran militarism and masculinity. Turlough is afraid, but finds he isn't the only one. And Nyssa patiently suffers, spending much of the play on the edge of death – which leads to an intriguing exchange with Tegan. And the Doctor is willing to sacrifice himself to save his friends and to stop a wider slaughter, as always.

Heroes of Sontar is an entertaining story – managing to get some laughs out of one of *Doctor Who's* top monsters without, ultimately, demeaning them, is no mean feat.
MATT MICHAEL

‘These Sontarans are pretty dim and incompetent… they are the *Dad's Army* Sontarans.”

The Sentinels of the New Dawn

AUDIO READING Big Finish

WRITTEN BY Paul Finch
PERFORMED BY Caroline John
FEATURING The Third Doctor and Liz Shaw
RRP £8.99 (CD), £7.99 (download)

Liz Shaw has had more leaving stories than I've had hot meals. Because we never got to see her – presumably raucous – leaving 'do' down the local pub, (the Brigadier and Sergeant Benton laughing at the Doctor's attempts to get that infernal blue box operating, the Doctor swilling a vintage brandy and holding court about the Delphons, and Liz drunkenly promising to keep in touch), we've been subjected to a barrage of 'this is what happened' adventures. Personally, I like to think she married the Master (becoming the first Mrs Saxon) and left to have a baby.

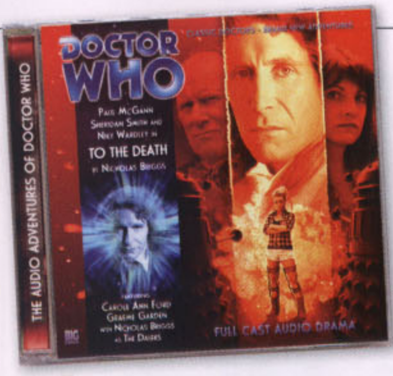
Anyway. *The Sentinels of the New Dawn* is another take on the hoary old 'Liz leaves UNIT' story. This one's wrapped up in an encounter with the mysterious New Dawn organisation – a kind of time-travelling syndicate that wants to make money out of predicting the future. Caroline John narrates and does her usual great job of injecting just the right sense of urgency and pace into the narrative, catching the spirit of the Brigadier, the Doctor and the rest of the UNIT family without feeling the need to attempt an impersonation.

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
THE SENTINELS OF THE NEW DAWN
THE COMPANION CHRONICLES

What about writer Finch's treatment of the Third Doctor? Well, he's more manipulative than we're used to, for a start. He's also desperate to escape confinement on Earth, and is piqued by the opportunity to investigate the New Dawn's time machine. Pitted against the perfectly-named Richard Beauregard (a self-serving character), this is the Doctor at his best, filled with righteous indignation, spluttering with rage.

The New Dawn is another good example of Big Finish's creation of a shared history for its audios. While neither is reliant on the other, the links are a nice nod to loyal listeners, and ultimately these *Companion Chronicles* work well to sketch in background to the Doctor's more substantial adventures. **MATT MICHAEL**

To the Death



AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Paul McGann (the Eighth Doctor), Sheridan Smith (Lucie Miller), Carole Ann Ford (Susan Campbell), Niky Wardley (Tamsin Drew), Graeme Garden (the Monk), Jake McGann (Alex Campbell), Nicholas Briggs (the Daleks)
RRP £14.99 (CD), £12.99 (download)

At the end of the previous Eighth Doctor story, *Lucie Miller*, twenty-second-century Earth was in desperate peril from a renewed Dalek conquest. Lucie Miller, badly affected by the Dalek plague, was considering desperate measures, and the Doctor, who she'd been seeking for so long, was apparently killed just as she was about to see him again. Things seemed pretty much as bad as they could possibly get.

In *To the Death*, things get worse.

Without spoiling anything, it's best to be up front that this is a grim audio. The title is not misdirection. There's a lot of death here: the Doctor doesn't save everyone. So, despite the presence of the Meddling Monk and Tamsin – the comic counterpoint to the Doctor and Lucie – there's nothing much to laugh about. By the end, this Doctor is in about as dark a place as we've seen him since *Orbis*. We're starting to see glimpses of the Time Lord who, in this life or the next, will butcher millions. And part of the interest of this audio is the foreshadowing of the Time War. There's a sense, as he walks away at the end of the story, that he might be capable of *anything*.

It's definitely a dark character turn for him, one which tends to hide the fact that he actually *does* very little in either of these two plays. *Lucie Miller* was all about the Doctor's *absence*. In *To the Death* he's present, but only as a catalyst around which events seem to revolve. He spends a lot of time confronting the Monk, Tamsin, the Dalek Time Controller, and even Lucie. But although he does a lot of talking, he is surprisingly passive. In that sense, this is similar to 2008's *Journey's End*, which featured another army of old friends and enemies. In both cases, there are some scintillating exchanges, but this inaction is not entirely a good thing.

It's Graeme Garden's Monk who gets the most interesting role. The Monk has always been an ambiguous character: motivated by self-interest rather than malevolence, he is only a reluctant ally to the Daleks, and Garden plays his tortured self-justification and ultimately his despair very well indeed.

Meanwhile, Nicholas Briggs' Dalek Time Controller is clearly informed by *The Stolen Earth/Journey's End*'s insane Dalek Caan – the voice is one step back from Caan's unfathomable madness, and the cause is much the same. As Tamsin, Niky Wardley brings a previously unseen steely seriousness that fits the occasion well.

But it's Sheridan Smith who once again steals the show with a Lucie Miller who's as brave as ever. Her anger at the Doctor's absence, and her willingness to take desperate measures are genuinely affecting, and lead to a tense exchange with the Doctor which is the dramatic centrepiece of the play.

Although *To the Death* is not without its flaws – the Doctor's lack of involvement, and a surfeit of grimness being two – this adventure is gripping stuff which fulfils all the requirements of a series finale and left this listener anxious to know just how dark things can get for the Eighth Doctor.

MATT MICHAEL

Gallifrey IV

AUDIO DRAMAS Big Finish
BOX SET CONTAINING *Reborn*, *Disassembled*, *Annihilation* and *Eternal*
WRITTEN BY Gary Hopkins, Justin Richards, Scott Handcock, Gary Russell
STARRING Lalla Ward (Romana), Louise Jameson (Leela), John Leeson (K9)
RRP £35.00 (CD), £30.00 (download)

At the start of this box set of four new *Gallifrey* audios, Romana, Braxiatel, Leela, K9 and Narvin have fled Gallifrey Prime with the Time Lord biodata archive, and are apparently safe on a planetoid outside time and space. At least, that's what the false bonhomie of the opening minutes suggests...

In fact, they're in interdimensional space – a kind of corridor leading to different realities – and through the course of these plays they quickly discover that the grass is not always greener. Because the alternative visions of Gallifrey presented here make the original, for all its back-stabbing politicking, seem pretty homely.

The first alternate they visit (in *Gallifrey Reborn* by Gary Hopkins) is a barren planet where politics have been replaced with trade. Dealing in time-travel technology and regenerations as commodities, these Time Lords are more amoral than their Prime counterparts. It doesn't take long for the corrupt Chancellor to spot a chance and offer Leela the puppet presidency. Meanwhile, Romana – posing as Lady Astra – has met her alternate first incarnation, who in this world never left Gallifrey and has instead become a kind of pampered American housewife who's turned a blind eye to the machinations of her son. With K9 as the Castellan and Mary Tamm guesting as the first Romana, this is the lightest and most fun of the four – albeit with more than a few dark twists.

The second play, *Gallifrey Disassembled*, takes an even darker turn. Ruled by a vengeful Lord President Romana, the Time Lords in this reality play fast and loose with their great power, wiping their enemies from history and actively intervening to ensure their supremacy. All of the main cast have fun playing their evil alter-egos, with Louise Jameson particularly juicy as Evil Leela. As such, this feels a bit like one of those *Star Trek* mirror universe episodes, although it ends on a much grimmer note. With Colin Baker appearing as an alternate Doctor, this is also a very good story.

FROM THE WORLDS OF
DOCTOR WHO
GALLIFREY
IV

Gallifrey Annihilation is so dark it's pitch black! In this reality, the Time Lords lost their legendary war against the Great Vampires, and the last of the True Lords, led by Katy Manning's Borusa, are fighting a desperate rearguard action against the sinister Lord Prydon. With Manning on great form, Geoffrey Beevers as the vicious Vampire lord, and Gallifrey at war, this maintains the quality of the previous two whilst adding its own deliciously horrible touches.

Finally, *Gallifrey Forever* occurs on a planet where the Gallifreyans never made the leap to Time Lords. Instead, Project Rassilon has been unfinished for centuries. With the Gallifreyans instead turning on each other – with slavery and assassination as prevalent as in the Roman Empire – Romana spots a chance to return to her own universe. But before the end of the play, a series of unnerving revelations threaten to spell the end for the universe-hopping companions.

With a real sense of high stakes, this is a great conclusion to a gripping series in the finest tradition of these spin-offs. The *Gallifrey* audio stories have always played like the *Dynasty* of *Doctor Who*, with high-powered women with big shoulder pads swishing round luxuriously-appointed sofas and mezzanines of the Capitol, and plotting to make themselves top dog. And long may it continue!

MATT MICHAEL

DOCTOR WHO
A CHRISTMAS CAROL
Music by MURRAY GOLD

A Christmas Carol

SOUNDTRACK Silva Screen
COMPOSED BY Murray Gold
RRP £8.99

The 2010 *Doctor Who* Christmas Special, *A Christmas Carol* was as concerned with being an exciting adventure as it was in reworking its source material to tell a tragic love story. Composer Murray Gold's score beautifully reflects the changing themes.

Loud and noisy tracks include *Come Along Pond* – Amy on the crashing spaceship – and the shark music, *Big Colour* and *The Other Half's Inside the Shark*. Are all huge and busy affairs, designed to poke you in the ribs with an "Oi, wake up, this bit's exciting!" – always useful on Christmas evening. There are also moments of eccentric colour – the fairground, hurdy-gurdy-inspired *Shark Ride* and the Victorian scrumptiousness of *Christmas Dinner*.

Sadness, sorrow and heartache, however, are the dominant moods. Having Welsh classical music star Katherine Jenkins on a *Doctor Who* disc certainly feels like a coup. Brilliantly written and performed, main number *Abigail's Song/Silence Is All You Know* tugs at the heart-strings like no *Doctor Who* music has ever done before. The lament bleeds through to three other pieces – the tail-end of *Geoff*, *New Memories* and *Goodlucknight* – while the lengthy *I Can't Save Her*, *The Course of my Life* and *Ghost of Christmas Future* all explore different shades of melancholy.

As usual, Gold and the BBC National Orchestra of Wales are aided by the Crouch End Festival Chorus. *Doctor Who* head writer Steven Moffat's view of the series as a 'fairytale', and scenes of pure magic fantasy like the Shark sleigh-ride through the air, means their choral harmonies and chants are less like the *Carmina Burana*-inspired work of the past and much more *Harry Potter*-ish. The awe and wonder is there, but less so the drama and menace.

This is the first disc to concentrate on just one single episode and follows the pattern of recent releases to contain as much of the original soundtrack as possible (remember how the first release in this range had music from both the 2005 and 2006 series... *and* the Christmas Specials?).

By turns thrilling and moving, *A Christmas Carol* is a celebration of *Doctor Who* music at its very best.

VANESSA BISHOP

Spearhead from Space & Terror of the Autons

The Auton invasion!

DVD two-disc set 2|entertain

CONTAINS *Spearhead from Space* and *Terror of the Autons*
STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton), Roger Delgado (the Master)
WRITTEN BY Robert Holmes
DIRECTED BY Derek Martinus; Barry Letts
FIRST BROADCAST 3-24 January 1970
RRP £35.73

RELEASED 9 MAY

The Doctor and some clowns do their best mannequin impersonations.

Mannequin Mania, this first of this month's DVD releases, pairs the two great Auton stories of the early seventies: 1970's *Spearhead from Space* and 1971's *Terror of the Autons*. Although *Spearhead* has appeared on DVD before (it was the third story released in the range, way back in 2001), here it's presented looking sharper and more vivid than ever, and with brand new extras. *Terror of the Autons*, meanwhile, which sadly no longer exists in its original 625-line video form, has been painstakingly restored from the available elements, and can now be seen in the best quality that modern technology can achieve. It certainly knocks spots off the murky old VHS release.

Both stories had an influence on the show's television resurrection as well – 2005's *Rose* and *The Christmas Invasion* drew on *Spearhead* in particular, as an exemplar of how to relaunch a TV series. "I don't think any other episode of *Doctor Who* has deviated so dramatically from what came before as *Spearhead*," reckons the producer of the DVD's making-of documentary, Chris Chapman. "*Spearhead* has a new Doctor, a new companion, it's in colour, shot entirely on film... and the whole formula of the show has changed! It's a massive change in pace from 1969's *The War Games*, and it deserves a decent DVD package to analyse what was going on that led to such a shift.

"Working on *Spearhead*'s making-of documentary, *Down to Earth*, it became apparent how much this was producer Derrick Sherwin's story. He was one of the key figures behind the series' revamp, and somebody who was heavily involved in what was a troubled shoot – a BBC strike forced the whole production into filming on location. We get to tell a really meaty story: how a production nightmare actually ended up *helping* *Spearhead* achieve its gorgeously gritty atmosphere."

BBC
DOCTOR WHO
MANNEQUIN MANIA

Terror of the Autons was also a highly influential story, and this is highlighted on the DVD documentary *Life on Earth*. This includes a contribution from Phil Collinson, producer of *Doctor Who* from 2004 to 2008, who compares two eras of the show, almost 40 years apart.

"A straightforward 'making-of' piece would have been very dull," insists producer Ed Stradling. "This was one of the first DVD releases I was commissioned for after I went into video production full-time, back in the summer of 2008. Initially, I had no idea what I was going to do. Obviously, there were the various anecdotes about the casting of Roger Delgado, Katy Manning and Richard Franklin as new regular characters, all of whom made their débuts in this serial. I had to cover this, of course – and we have – but I was concerned that these were fairly well-worn anecdotes, and that beyond that, the production of *Terror of the Autons* was fairly incident-free.

"Eventually, I decided to divert the second half of the programme and turn it into a comparison between the modern series and its 1970s equivalent. Phil Collinson was perfect for this, as he's not only a fan of 1970s *Doctor Who* himself, of course, but he was also fully aware of the technical production methods of twenty-first-century *Doctor Who*. The insights are quite revealing..."

DAVID DARLINGTON

BUY IT BECAUSE: It contains the definitive presentation of *Spearhead from Space*, and the best-ever restoration of *Terror of the Autons*.

WHAT'S IT ABOUT?

SPEARHEAD FROM SPACE

A newly-regenerated Doctor battles creatures made of plastic – the Autons!

TERROR OF THE AUTONS

The Doctor has his first terrifying encounter with the Master, who plans to help the Nestenes inavde Earth...

EXTRA FEATURES

- Programme subtitles and subtitle production notes
- Photo gallery
- PDF *Radio Times* listings
- Coming Soon: *Frontios*

SPEARHEAD FROM SPACE

- Commentary with actors Caroline John and Nicholas Courtney
- Commentary with producer Derrick Sherwin and script editor Terrance Dicks.
- *Down to Earth* – making-of documentary
- *Regenerations: From Black and White to Colour* – documentary
- *UNIT Recruitment Film*
- Two 1999 BBC Two trailers for the story and for *Doctor Who Night*

TERROR OF THE AUTONS

- Commentary with actors Katy Manning and Nicholas Courtney and producer Barry Letts
- *Life on Earth* – making-of documentary
- *The Doctor's Moriarty* – documentary on the Master.
- *Plastic Fantastic* – documentary

DR John Smith
DERRICK SHERWIN
Producer

LIFE ON EARTH

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

MAY

THURSDAY 5

MAGAZINE

- **DWM 434** Panini £4.50

CD - AUDIO READINGS

- ***The Stones of Blood*** by David Fisher [Fourth Doctor, Romana and K9] AudioGO £13.25 See page 76
- ***The Hounds of Artemis*** by James Goss [Eleventh Doctor and Amy] AudioGO £9.25 See page 76

MONDAY 9

DVD

- ***Mannequin Mania*** box set containing ***Spearhead from Space*** by Robert Homes [Third Doctor, Liz, Brigadier] and ***Terror of the Autons*** [Third Doctor, Jo, Brigadier, Yates, Benton] 2|entertain £35.73 See above

DOCTOR WHO
THE DALEK HANDBOOK
STEVE TRIBE & JAMES GOSS

THURSDAY 12

BOOK

- ***The Dalek Handbook*** by James Goss and Steve Tribe BBC Books £9.99

MONDAY 30

DVD

- ***Frontios*** by Christopher H Bidmead [Fifth Doctor, Tegan, Turlough] 2|entertain £20.42 See page 75

TUESDAY 31

CDs - AUDIO DRAMAS

- ***Kiss of Death*** by Stephen Cole [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99 See page 77
- ***The Lost Stories: Crime of the Century*** by Andrew Cartmel [Seventh Doctor and Raine] Big Finish £14.99 See page 77

Frontios

John Gillett
'GRAVIS'

Untransmitted sequence

Jeff Rawle
'PLANTAGENET'

DVD 2|entertain

STARRING Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough)
WRITTEN BY Christopher H Bidmead
DIRECTED BY Ron Jones
FIRST BROADCAST 26 January 1984 – 3 February 1984
RRP £20.42

RELEASED 30 MAY

The end of the world? The last vestiges of humanity fleeing from the Earth's collapse, and at war with unseen aggressors...? Hang on, haven't we had this just a few months ago, with the DVD release of *The Ark*? No, this is *Frontios* – a very different take on the future of humanity – and the two stories are similar perhaps only in the level of ambition of their production. As Ed Stradling's documentary *Driven to Distraction* makes clear, the cast and crew were trying to achieve small miracles in one small television studio. Set designer David Buckingham is a prominent contributor to this documentary...

"I've interviewed quite a few designers recently," Stradling reveals, "partly because I think the success of any given story is often so dependent on whether the sets were believable. I think David Buckingham did an unusually good job on *Frontios*, so I wanted to feature him in this piece. He was a bit nervous on camera but he comes over very well, I think. He took over the job in difficult circumstances."

As the documentary goes on to reveal, one of these 'difficult circumstances' was the mental health of one of Buckingham's colleagues – but there was far worse to come behind the scenes. Guest star Peter Arne was murdered on the eve of production – an event so shocking that it hit the national newspapers. As *Frontios* guest start Jeff Rawle admits, this cast a dark shadow over the whole production...

"I wasn't really sure how much I should dwell on that," Stradling confesses, "but when you come down to it, it was undoubtedly the most notable thing to happen during the story's production. Well, during the show's whole history, come to that!"

Delicately side-stepping the tragic event itself... does that statement suggest that there's not much else to say about *Frontios*? Surely a story so ambitious and so heavily-edited leaves plenty of room for subsequent comment?

"I guess the formula 'making-of' documentary is one where the producer, writer and story editor start by talking about how wonderful the script is, and discussing their favourite bits," Stradling continues. "Then you move on to the actors, director and production team discussing what a difficult show it was to make. In practice, the cards very rarely fall that way – but on this one, actually, to an extent, they did.

BBC DVD
DOCTOR WHO
FRONTIOS
The Peter Davison Years 1982-84

"My features on *Frontios*, *Kinda* and *Snakedance* were all produced at the same time as the Davison era documentary, *Come In Number Five* [*featured on the recent* Revisitations 2 *box set – Ed*]. And generally speaking, unless the documentary is 'authored' – such as those which were scripted by Nick Pegg and Jonny Morris, or maybe the one I did for the 1996 TV Movie – then the structure is prescribed by the interviewees themselves. Sure, I can adjust the tone of the piece in the editing, but I can't create comment that isn't there, I can only choose from what is. I try to encourage some healthy criticism, as that always makes for good viewing when it comes to behind-the-scenes stuff. But I also try to elicit positive comment wherever possible. Unfortunately, a sad truth of life is that it's much easy to be entertaining when you are being negative, so a lot interviewees are drawn in that direction."

It's intriguing, however, that for a story with a sombre tone both on camera and in the studio, many of the contributors remember it so fondly.

"[Script editor] Eric Saward and [writer] Christopher Bidmead were both quite enthusiastic about the script," Stradling agrees. "I knew this in advance of production, so there was no need for an independent contributor like Rob Shearman – who I used on the *Mara Tales* set to keep a positive outlook on the scripts, because I knew Eric was less enthusiastic about *Kinda*."

Might this era be 'ending' on a high note, then? After all, the release of *Frontios* leaves only one Fifth Doctor tale – *The Awakening* – to emerge, and we'll be previewing that one next month... **DAVID DARLINGTON**

BUY IT BECAUSE: *Frontios* is an entertaining slice of 1980s *Doctor Who* – and if that's not enough, you get to see Peter Davison sticking a screwdriver in Janet Fielding's ear...

"Peter Arne's murder, during the production, was so shocking it made the national news..."

Young Plantaganet can barely contain his excitement as Frontios gets a visit from the Doctor.

WHAT'S IT ABOUT?

As a strange force takes hold of the TARDIS, the Doctor and his friends find themselves grounded on the inhospitable planet of Frontios, where the last survivors of the human race scratch out a desperate existence far away from their long dead home planet...

EXTRA FEATURES

- Commentary with actors Peter Davison, Jeff Rawle and John Gillett, script editor Eric Saward and special sounds designer Dick Mills.
- *Driven to Distraction* – cast and crew look back at the making of *Frontios*. With actors Peter Davison, Mark Strickson, Jeff Rawle and John Gillett, script editors Christopher H Bidmead and Eric Saward, and designer David Buckingham. Narrated by Paul Jones.
- Deleted and extended scenes
- Isolated music soundtrack
- Programme subtitles and subtitle production notes
- Photo gallery
- PDF *Radio Times* listings
- Coming Soon: *Earthstory*

DOCTOR WHO
FERRIL'S FOLLY
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

CDs - AUDIO READINGS

- ***The Companion Chronicles: Ferril's Folly*** by Peter Anghelides [Fourth Doctor, Romana and K9] Big Finish £8.99 See page 78
- ***Short Trips Volume III*** by Simon Miller, Kate Orman, Dave Curran, Juliet Boyd, Mathilde Madden, M Deacon, J Middleton & C Wraight, Andrew Cartmel, Bev Conway [Various readers, short story collection featuring a story for the each of the first eight Doctors] Big Finish £12.99 See page 78

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO

JUNE

THURSDAY 2

MAGAZINE

- DWM 435 Panini £4.50

CD - AUDIO READING

- ***Ghost Light*** by Marc Platt [Seventh Doctor and Ace] AudioGO £13.25

MONDAY 20

DVD

- ***Earthstory*** box set containing ***The Gunfighters*** by Donald Cotton [First Doctor, Steven and Dodo] and ***The Awakening*** by Eric Pringle [Fifth Doctor, Tegan and Turlough] 2|entertain £TBA

THURSDAY 23

BOOKS - NOVELS

- ***Borrowed Time*** by Naomi Alderman [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Paradox Lost*** by George Mann [Eleventh Doctor, Amy, Rory] BBC Books £6.99
- ***Touched by an Angel*** [Eleventh Doctor, Amy, Rory] by Jonathan Morris BBC Books £6.99

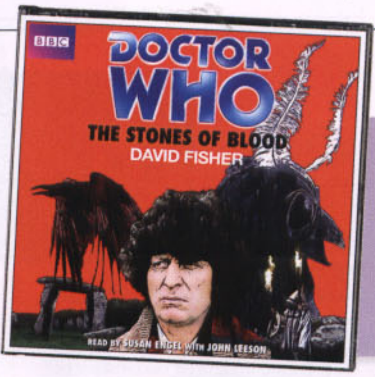
COMING SOON...

The Stones of Blood

TALKING BOOK AudioGO

WRITTEN BY Ian Marter
READ BY Susan Engel and John Leeson
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD), £12.29 (download)

RELEASED 5 MAY



WHAT'S IT ABOUT?

Searching for the third segment to the Key to Time on the orders of the White Guardian brings the Doctor and Romana to 1970s Earth. Here, the travellers have to contend with Druidic rituals, a supposedly-mythical goddess known as the Cailleach – and living stones with a thirst for blood....

After a few years of successful audio adaptation of Target Books' *Doctor Who* novelisations, *The Stones of Blood* presents a potentially exciting new development for the range – a story completely rewritten from scratch by the television serial's original writer!

"I've always wondered what certain *Doctor Who* novelisations would have been like if they'd been written by other people," says AudioGO commissioning editor Michael Stevens. "I don't mean to be rude about any of the existing novelisations; it's just that every writer brings an original perspective to a story, and finds their own points of interest. I've always been fond of *The Stones of Blood* for its characters: the gung-ho Professor Rumford; the mysterious Miss Fay; the misguided Leonard and Martha; even the doomed campers who take centre stage for one horrifying moment halfway through the story. David Fisher's television scripts were also laden with throwaway historical and mythological references, and these elements combined to give the story's setting a life of its own. Because of that, it seemed deserving of a new, more extensive, novelisation."

David Fisher did novelise his latter two television serials *The Creature from the Pit* and *The Leisure Hive*, but since those books were his final work for *Doctor Who*, way back in the early 1980s, this new commission must have seemed a little out of the blue?

"It was a surprise!" agrees Fisher. "And I was very pleased – because when it was originally novelised [*by Terrance Dicks, in 1979 – Ed*], my then-agent had omitted to tell me that I could have had a crack at it myself, so I was very put out that someone else was going to novelise something of mine without any consultation! My agent and I split up as a result of that, actually!"

After so many years, was it tricky to get back into the swing of *Doctor Who*?

"Curiously enough," says the writer, "it was quite easy, a lot of it came back. One is so used to writing dialogue anyway, that as long as the prose runs smoothly, I didn't really think too much about the fact that someone would have to speak it aloud. Although obviously one does have that in mind, so you don't have enormously long sentence construction, you keep it all fairly simple and rolling along."

The narration is handled by the original story's guest star, Susan Engel.

"I didn't know her audiobook work," Stevens confesses, "only her television roles and, by reputation, her theatre work. She's great on *Stones*, though, and her voices for the judiciary machines, the Megara, are suitably augmented to a bio-mechanical pitch! Interestingly, David initially conceived of the Megara as being female, so having Susan read them seems very apt. I think David's adaptation adds tremendous context to the events we saw on screen, and answers a lot of whys and wherefores about goings-on prior to the Doctor's arrival at the stone circle."

> **"David Fisher's adaptation adds tremendous context to the events we saw on screen..."**

And is this a portent of things to come? Might some other television adventures be revisited in this way?

"I do have a few other similar projects on the anvil," Stevens smiles, "but it's too soon to tell you about them – so it's a case of 'stay tuned' for now..." **DAVID DARLINGTON**

BUY IT BECAUSE: You might know the story... but you've never experienced it told quite like this!

The Hounds of Artemis

AUDIO READING AudioGO

WRITTEN BY James Goss
FEATURING The Eleventh Doctor and Amy Pond
READ BY Matt Smith and Clare Corbett
RRP £9.25 (CD), £6.79 (download)

RELEASED 5 MAY

BBC
READ BY MATT SMITH & CLARE CORBETT
DOCTOR WHO
The Hounds of Artemis
An exclusive audio adventure written by James Goss

WHAT'S IT ABOUT?

The Doctor and Amy have come to Smyrna in 1929. The Doctor knows something very bad happened there – something caused a lot of people to die and a magnificent Temple to be found and then immediately lost again. But he doesn't know what is picking off the archaeologists one by one...

Originally due for release a year ago, the two-hander audiobook *The Hounds of Artemis* finally sees release, a few weeks after a 'vanilla' version without music or effects was given away free in a newspaper promotion. "I've only heard the *Guardian* version so far," says writer James Goss. "Both readers do a great job, and as for the experience of having something you've done given away in a newspaper, well... it's beyond lovely!"

"The full CD version features more atmospheric sounds and music, in line with our other 'audio original' titles – but the story is just the same," says AudioGO's Michael Stevens. "At the outset we asked James Goss to structure it specifically for two readers, one of whom was the Doctor, and so we definitely wanted Matt Smith. Matt's a busy man, so it took a while to pin him down! He's absolutely terrific in the studio – I love his style of narration. It's very in tune with his Doctor."

"The two-hander format came about because Michael Stevens offered me two readers," the writer reveals. "Matt tells some of the story, and Clare Corbett, playing the granddaughter of one of the characters, tries to piece together the mystery of what really happened all those years ago – with a little bit of help from the Doctor..."

What's the story actually about?

"It's about greed and depravity," James continues, "and realising that some secrets are best left buried. It's also about food and carpets! A lot of it is based on real, genuine history – there really were two goddesses called Artemis. One of them – the Artemis of the East – was, according to one story, said to be a metal statue that fell from the sky and was worshipped until her priests found her too cruel to follow.

"This story is based on what would happen if that statue was ever found again. It's also slightly inspired by crime writer Agatha Christie, who spent most of her life happily traipsing off to hot deserts where her husband was a famous archaeologist, while she spent her days washing pots and her evenings scribbling murder stories by oil-lamp. She wrote the amazing *Come, Tell Me How You Live* all about her other life. It's hilarious and lovely! So, in tribute to this, Amy Pond is keeping a diary..."

"The appeal of that is the immediacy with which a story can be told," Michael Stevens concludes. "*The Hounds of Artemis* makes use of first-person narrative convention, as well as the convention of a story told through diary entries. Reading other people's diaries is always fascinating... er, providing they've been published, or you have permission, of course...!" **DAVID DARLINGTON**

BUY IT BECAUSE: It features the first use of the phrase 'cheesewire undercrackers' in *Doctor Who...*

THURSDAY 30

MAGAZINE

■ **DWM 436** Panini £4.99

CDs - AUDIO DRAMAS

■ ***Jago and Litefoot Series Three*** box set containing *Dead Men's Tales* by Justin Richards, *The Man at the End of the Garden* by Matthew Sweet, *Swan Song* by John Dorney and *Chronoclasm* by Andy Lane [Jago and Litefoot] Big Finish £35.00

■ ***Rat Trap*** by Tony Lee [Fifth Doctor, Tegan, Turlough, Nyssa] Big Finish £14.99

■ ***The Lost Stories: Animal*** by Andrew Cartmel [Seventh Doctor, Ace and Raine] Big Finish £14.99

CDs - AUDIO READINGS

■ ***The Companion Chronicles: The Cold Equations*** [First Doctor, Steven and Oliver] Big Finish £8.99

JULY

THURSDAY 7

BOOKS

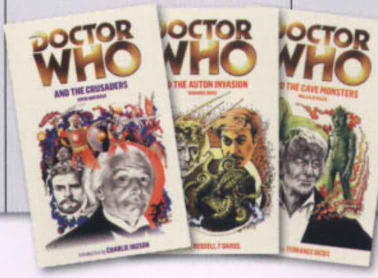
■ ***Doctor Who and the Daleks*** by David Whitaker [First Doctor, Ian, Barbara and Susan] BBC Books £4.99

■ ***Doctor Who and the Crusaders*** by David Whitaker [First Doctor, Ian, Barbara and Vicki] BBC Books £4.99

■ ***Doctor Who and the Cybermen*** by Gerry Davis [Second Doctor, Ben, Polly and Jamie] BBC Books £4.99

■ ***Doctor Who and the Abominable Snowmen*** by Terrance Dicks [Second Doctor, Jamie, Victoria] BBC Books £4.99

■ ***Doctor Who and the Auton Invasion*** by Terrance Dicks [Third Doctor, Liz, the Brigadier] BBC Books £4.99


DOCTOR WHO AND THE CRUSADERS
DOCTOR WHO THE AUTON INVASION
DOCTOR WHO THE CAVE MONSTERS

Kiss of Death

AUDIO DRAMA Big Finish

WRITTEN BY Stephen Cole
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan Jovanka), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MAY

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Davison in
KISS OF DEATH
by Stephen Cole
FULL CAST AUDIO DRAMA
BIG

WHAT'S IT ABOUT?

The TARDIS travellers take a break on the beach world of Vektris. Hot sun, cold drinks and all the time in the worlds. A kidnapping, a spaceship heist and a desperate chase to a distant galaxy later, Turlough finds himself in a strange winter palace… along with a face from his past.

Since Big Finish's line of *Doctor Who* audio plays began, the stories have fleshed out and evolved all of the characters featured. Companions have often been given more active roles, new friends to adventure with, or – in the case of Nyssa – several decades of new backstory.

"What's lovely is that it's giving me a history," smiles actress Sarah Sutton. "Because Nyssa has been away and grown up, she's had a whole life which we haven't seen, and is a lot more three-dimensional. In these stories we keep getting little snippets, little mentions about her life experiences."

The effects of these changes, first introduced last year, continue to manifest themselves in this month's play, *Kiss of Death*.

"She stands up for herself a little bit more, and she's a bit more knowing, I think," Sarah explains. "She's wiser, and I think she sees her relationship with Tegan and Turlough in a completely different way. I also think she's more on a level with the Doctor than she was before, in an intellectual way. And emotionally, as well. There's the old comradeship from before, but she's more capable of having her own opinions and taking care of herself, and quite happy to *say* she's taking care of herself, which is nice."

But *Kiss of Death* also introduces a new dimension to another member of the TARDIS crew...

"*Kiss of Death* is an interesting one," Sarah says, "because it gives Turlough a life as well, and we find out a bit more about him. It's a great story."

"*Kiss of Death* explores a past relationship from Turlough's earlier life," adds David Richardson, the story's producer. "He hooks up again with someone who was once very important to him."

"The three stories we've recorded this year are all very different, but *Kiss of Death* is perhaps one of the most interesting for me," enthuses Mark Strickson, who plays Turlough, "because it turns out that Turlough had a girlfriend on his home planet Trion, and the story revisits that relationship."

Since this is a completely new side to Turlough's character, what has working on the story been like for Mark?

"It's quite interesting, because we all had childhood sweethearts, and you *do* think about them in later life – and you hear about all these disasters that happen with 'Friends Reunited' and things like that!" he chuckles. "I think *Kiss of Death* is a bit like that, actually – but it's very touching, and it was nice for me as an actor, because it's nice to have a relationship. You get emotion to feed off, whereas if you're fighting a monster, you don't get that. It's good to have something a bit more *normal!*"

But in a way, it's hard to picture Turlough as having had a 'normal' relationship, let alone a beloved childhood sweetheart. Although he mellowed in later episodes, he was originally introduced as a mysterious, ruthless character, on a mission to kill the Doctor. Do the revelations in *Kiss of Death* sit comfortably alongside the things we already know about him?

"Definitely," nods Mark. "When he was young, he was obviously very honest and emotional. They were deeply in love, him and this girl. But I think something's happened to Turlough along the way, and so he finds it hard to revisit that – he's basically 'damaged goods'…" **DAN TOSTEVIN**

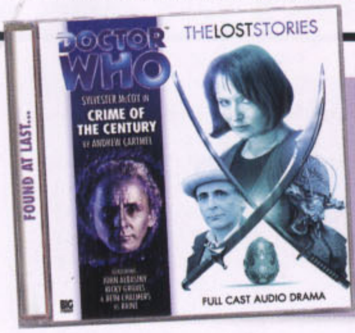
BUY IT BECAUSE: If you're a fan of Turlough's character, this is one you can't miss.

Crime of the Century

AUDIO DRAMA Big Finish

WRITTEN BY Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Ricky Groves, Derek Carlyle, John Albasiny, John Banks, Chris Porter
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MAY



WHAT'S IT ABOUT?

The year is 1989: In London, safe cracker Raine Creevy breaks into a house; the kingdom of Sayf Udeen is being terrorised by Soviet invaders and alien monsters; and on the Scottish border, a highly guarded facility contains an advanced alien weapon. It's all part of the Doctor's masterplan...

Ladies and gentleman, meet the Seventh Doctor's new companion, Raine Creevy!

"*Crime of the Century* introduces Raine, with the already-quite-well-known scene in which Raine breaks into a very upmarket house, opens a safe, and finds the Doctor inside," explains *Lost Stories* producer David Richardson. It's very much a continuation of last month's *Thin Ice*, too: "It's got three returning characters, and although both stories can be enjoyed very much in isolation, each one informs the other."

"Raine, initially, is actually very wary of the Doctor," reveals David. "She tries to stay clear of him. And I think pretty much the first episode is about the Doctor breaking down Raine's resistance and getting to know her. She's actually quite a damaged person, really. Her family background is troubled: she was brought up by a man who didn't really love her mother very much, the family dissolved, and Raine just fell; she turned against her parents. Part of the story of *Crime of the Century* is Raine starting to forgive her parents, and the Doctor is very much involved in that journey."

"She's very much in the driving seat, in this one," grins Beth Chalmers, who plays Raine. "There's a lot of character development going on. As with any story, you gradually get to learn more about her." And we do so largely through her growing relationships with both the Doctor and his current companion, Ace. "Ace and I have trouble, to begin with," Beth reveals. "I think it's jealousy over the Doctor." What sort of jealousy? "Well, I think we both want to gain the Doctor's approval. There's a battle there, but we have to begrudgingly get on with each other. We both know the other one is good, but we want to be the apple of the Doctor's eye."

"It's been different," says Sophie Aldred, who plays Ace, "because suddenly Ace is in the role of someone who's been there, done that. It happened with Hex [*another of the Seventh Doctor's companions in the audio range – Ed*], and it happens with Raine as well. Raine will be really impressed by something, but Ace is saying 'Seen one, seen them all!' I think Ace really relishes the chance to say 'Follow me, see what *I'm* doing'."

"I had this version of Raine in my mind and they cast someone who was perfect," Andrew enthuses, "and I could do everything I wanted with the character because I knew Beth was perfectly capable of it. She's the perfect actor to embody her, and it was just a pleasure, really." **DAN TOSTEVIN**

BUY IT BECAUSE: You'll meet a character who's been much talked about, but never seen – until now!

> **"There's trouble between Ace and Raine… both of them want to have the Doctor's approval!"**

■ ***Doctor Who and the Cave Monsters*** by Malcolm Hulke [Third Doctor, Liz, the Brigadier] BBC Books £4.99

CD - AUDIO READING

■ ***Eye of the Jungle*** by Darren Jones [Eleventh Doctor, Amy and Rory. Reader TBA] AudioGO £9.25

■ ***Daleks: The Chase*** by John Peel [First Doctor, Ian, Barbara, Vicki, Steven] AudioGO £13.25

MONDAY 18

DVD

■ ***Paradise Towers*** by Stephen Wyatt [Seventh Doctor and Mel] 2|entertain £TBA

THURSDAY 28

MAGAZINE

■ **DWM 437** Panini £4.50

SUNDAY 31

CDs - AUDIO DRAMA

■ ***The Lost Stories: Earth Aid*** by Ben Aaronovitch and Andrew Cartmel [Seventh Doctor, Ace and Raine] Big Finish £14.99

■ ***Robophobia*** by Nicholas Briggs [Seventh Doctor] Big Finish £14.99

CD - AUDIO READING

■ ***The Companion Chronicles: Tales From the Vault*** by Jonathan Morris [First Doctor and Steven; Second Doctor, Jamie and Zoe; Third Doctor and Jo; Fourth Doctor, Romana I and K9.] Big Finish £8.99

AUGUST

MONDAY 1

DVD

■ ***The Sun Makers*** by Robert Holmes [Fourth Doctor, Leela and K9] 2|entertain £TBA

THURSDAY 25

MAGAZINE

■ **DWM 438** Panini £4.50

WEDNESDAY 31

CDs - AUDIO DRAMA

■ ***Recorded Time*** by Catherine Harvey, Richard Dinnick, Matt Fitton and Philip Lawrence [Sixth Doctor and Peri] Big Finish £14.99

COMING SOON...

Ferril's Folly

TALKING BOOK AudioGO

WRITTEN BY Peter Anghelides
READ BY Mary Tamm
FEATURING The Fourth Doctor, Romana and K9
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 MAY

DOCTOR WHO
FERRIL'S FOLLY
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

The search for the fourth segment of the Key to Time brings the Doctor and Romana back to Earth in the present day. In a small village in Norfolk, lives former astronaut Lady Millicent Ferril. She has the ability to control metal. And anything metal – from a suit of armour to a bicycle – is now lethal…

This month's *Companion Chronicle* has been a long time coming…

"*Ferril's Folly* was actually one of the very first ones I commissioned, way back in 2007," recalls the series' producer, David Richardson. "Peter Anghelides submitted a storyline that we liked very much, and he was about to begin writing it when we found we needed someone to step in at very short notice to write one of our main range *Doctor Who* stories."

"They asked me to write the conclusion to their *Key 2 Time* trilogy," Peter clarifies, "plus I knew I was going to be busy with my *Torchwood* novel *Pack Animals* and some other non-*Doctor Who* work."

Peter was so busy that his Romana story never got written. Instead, Mary Tamm made her *Companion Chronicles* début in *The Stealers from Saiph*, while *Ferril's Folly* was first pushed back in the schedules, and then removed entirely. But in the months that followed, the story stayed very much in Peter Anghelides' mind…

"I'm one of those writers who will cheerfully reuse or cannibalise stuff rather than waste it," Peter smiles. "I suggested the story as part of something else Big Finish was doing, and I also pitched it as an idea when I was one of the authors BBC Audio was considering for the *Hornets' Nest* series of audio stories.

"However, BBC Audio went a different way on that, and the other project with Big Finish didn't happen. I asked them if they still wanted it as a *Companion Chronicle*, and they said 'yes' in a tone that suggested they'd never doubted it. After all that, the only significant change over three years was that I removed a chase sequence where pylons stalked the Doctor."

The process of finally bringing Peter's ideas to life was a fairly smooth one…

"Given that it's been so long between the story being announced and actually being released, I think that some people have assumed it was a troubled production," David admits, "but that's not the case at all. It was a very happy and a much-loved production, it's just taken time because Peter's a very busy and popular guy!"

David explains that *Ferril's Folly* is set during the search for the Key to Time, "with the Fourth Doctor and Romana searching for the fourth segment, which brings them back to Earth after *The Stones of Blood*. It's set in the then-present day of the 1970s, and the plot is mainly centred on living metal, and introduces a new villain, Lady Ferril."

"I thought it would be good to have a strong female villain," Peter adds, "like Vivien Fey from *The Stones of Blood*. And to more strongly differentiate her from Romana's cut-glass English accent, I made her an American. I'm not always convinced by some of the 'American' accents we've heard in *Doctor Who* over the years, but Madeleine Potter is the genuine article in *Ferril's Folly*. She's brilliant." **DAN TOSTEVIN**

> **"I'm not always convinced by American accents, but Madeline Potter as Ferril is brilliant..."**

BUY IT BECAUSE: it's a seventh story in the Key to Time season!

Short Trips Volume III

AUDIO READING AudioGO

WRITTEN BY Simon Miller, Kate Orman, Dave Curran, Juliet Boyd, Mathilde Madden, M Deacon, J Middleton & C Wraight, Andrew Cartmel, Bev Conway
READ BY William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher
RRP £12.99 (CD), £10.99 (download)

RELEASED 31 MAY

DOCTOR WHO
SHORT TRIPS · VOLUME III
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

Eight more brand new adventures in space and time with the Doctor and his companions – one story each for the first eight Doctors, read by actors who starred in *Doctor Who* on TV. And one of the tales features seven incarnations of the Doctor and a who host of assistants...

The *Short Trips* audio range is now half-way through its début run.

"We're really proud of *Short Trips*," smiles Big Finish's executive producer Nicholas Briggs. "It explores other types of *Doctor Who* stories that don't necessarily work in the narrative forms we usually use. Plus, the really important thing is that it exposes us to new talent, which is always vital for us.

The third volume, which is out this month, looks set to continue that trend. The eight short stories on this release include Dave Curran's *Pop-Up*, a Third Doctor tale in which the sympathetic nature of Jo Grant (narrator Katy Manning) causes problems after she takes an injured robot aboard the TARDIS, and Second Doctor story *The Five Dimensional Man* by Kate Orman, which sees an ordinary lady get caught up in an astonishing adventure which takes her into space after Zoe Heriot materialises in her kitchen.

Former television script editor Andrew Cartmel revisits the Seventh Doctor and Ace in *The Riparian Ripper*, told by Sophie Aldred, in which the pair investigate a series of attacks by an unseen assailant which seem to be specifically adapted for each victim, and India Fisher reads *All the Fun of the Fair*, a story by Bev Conway which stars the Eighth Doctor and Lucie Miller.

Peri Brown appears in multiple stories. Alongside the Sixth Doctor, she's featured in Michael Deacon, Jamie Middleton, and Chris Wraight's *Murmurs of Earth*, a Colin Baker-narrated tale in which the Doctor takes her to the extreme edge of the solar system. For Fifth Doctor fans, there's Mathilde Madden's *Wet Walls*, in which the Fifth Doctor (narrator Peter Davison) decides to help a delusional woman, whose visions suddenly become all the more terrifying when Peri says she's experiencing them too.

Perhaps the most unusual of all the adventures on this release is *Seven to One*, an intriguingly-structured story by Simon Miller which features seven different incarnations of the Doctor, and a whole host of companions. Narrated by Nicholas Briggs, the story begins with the Seventh Doctor and Ace arriving in Grey Space, a mysterious realm born from the conflict between two powerful entities, where the Doctor is set a challenge: he must pass a series of intelligence tests, or face being removed from existence!

But it's the location of Juliet Boyd's story *The Wondrous Box*, narrated by Louise Jameson, which perhaps sums up *Short Trips Volume III* best. The story sees the Fourth Doctor and Sarah Jane Smith materialise atop a high-wire platform at PT Barnum's travelling circus. Barnum famously observed that he had "something for everyone," and the same is true of this collection of storie – it's another eclectic selection of adventures, and whatever your *Doctor Who* tastes are, there'll be something here that you love. **DAN TOSTEVIN**

BUY IT BECAUSE: It's another eclectic mix of great stories, and *Seven to One* is the most ambitious of the series so far.

CDs - AUDIO READINGS

- ***The Companion Chronicles – The Specials*** box set containing *The Three Companions* by Marc Platt [Polly, the Brigadier and Thomas Brewster], *The Mists of Time* by Jonathan Morris [Third Doctor and Jo], *Freakshow* by Mark Morris [Fifth Doctor, Tegan and Turlough] Big Finish £25.00
- ***The Companion Chronicles: The Rocket Men*** by John Dorney [First Doctor, Ian and Barbara] Big Finish £8.99
- ***Short Trips Volume Four*** by Richard Dinnick, Foster Marks, Vin Marsden Hendrick, John Grindrod, Jason Arnopp, Cindy Garland, Charles Williams, Avril Naude [Short story collection, various readers] Big Finish £12.99

DOCTOR WHO
THE ROCKET MEN
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO

SEPTEMBER

MONDAY 12
DVD
- ***Day of the Daleks*** [Third Doctor, Jo, the Brigadier and Benton] 2|entertain £TBA

THURSDAY 22
MAGAZINE
- **DWM 439** Panini £4.50

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.
AudioGO: Available from shops or *www.audiogo.co.uk*

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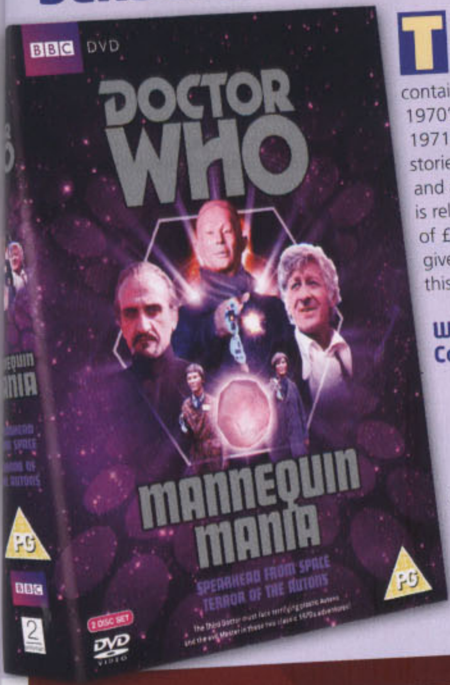
Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* books, CDs and DVDs!

DEADLY DUMMIES on DVD!



The latest DVD box set from 2|entertain is *Mannequin Mania*, a fabulous release which contains two Third Doctor adventures, 1970's *Spearhead from Space* and 1971's *Terror of the Autons*. Both stories have been newly restored and are choc-full of extras. The set is released on 9 May and has an RRP of £35.73, and we've **FIVE** copies to give away! Just tell us the answer this monstrous question:

What can the Nestene Consciousness control?

- A Anything made of plastic
- B Anything made of wood
- C Anything made of win (as young people say these days)

Call **09011 542 221** and leave your details to enter, or post your entry to the address below, remembering to start with the floral observation: "THE DAFFS ARE DANGEROUS!"

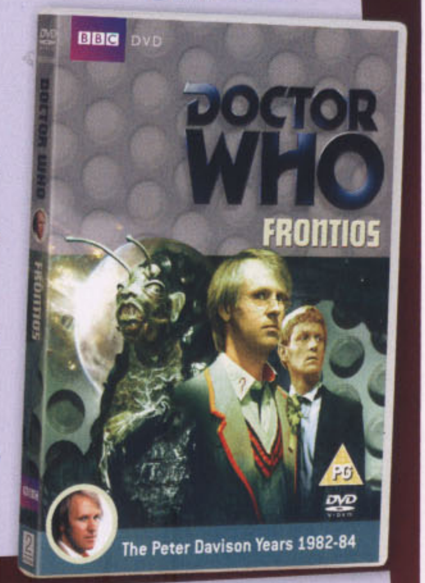
TERRIFYING TRACTATORS on DVD!

The Fifth Doctor adventure *Frontios*, written by Christopher H Bidmead and starring Peter Davison, is out on DVD from 2|entertain on 30 May. Packed to the brim with bonus features, it's yours for a RRP of £20.42... and we've got **FIVE** copies of the disc to give away to readers who can answer this:

What happens to unfortunate colonists on Frontios?

- A They get sucked underground
- B They get sucked into the void
- C They get sucked into watching reality TV shows all day

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this startling realisation at the beginning of your entry: "THE EARTH IS HUNGRY!"



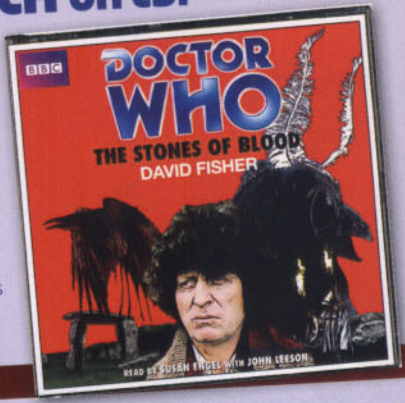
KILLER STONES AND THE CALLOUS CAILLEACH on CD!

A brand new *Doctor Who* novelisation – a first for the audiobook range – of the 1978 story *The Stones of Blood*, by the story's original writer, David Fisher, is available this month exclusively as a talking book from AudioGO. The adventure is set during the Fourth Doctor and Romana's quest for the six segments of the Key to Time, and pits the TARDIS team against an ancient celtic goddess, monolithic monsters and alien justice machines! *The Stones of Blood* is narrated and performed by Susan Engel and John Leeson, who played Vivien Fay and K9 respectively in the TV original. It's available to buy on CD, priced £13.25, or can be purchased as a download from online retailers, such as *www.audiogo.co.uk*. Those marvellous people at AudioGO have thrown caution to the wind and given us **FIVE** fantastic copies of the CD to give to readers who are able to uncover the correct answer to this Paleolithic poser:

As what do the blood-thirsty Ogri disguise themselves as?

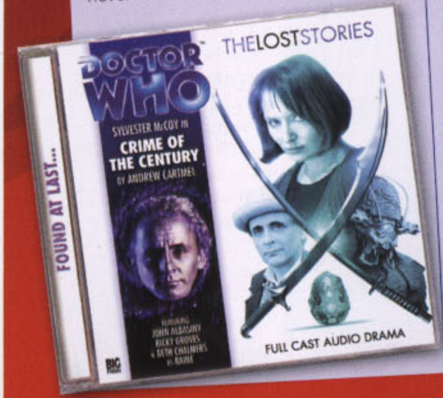
- A *A town square*
- B *An ancient stone circle*
- C *The Bermuda Triangle*

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, beginning with the Doctor's frivolous enquiry: "DOES YOUR CAILLEACH RIDE A BICYCLE?"



CRIME OF THE CENTURY on CD!

The latest full-cast audio adventure in *The Lost Stories* range is out this month from Big Finish. *Crime of the Century*, originally planned for TV in 1990, but never made, is written by Andrew Cartmel and stars Sylvester McCoy as the Seventh Doctor, Sophie Aldred as Ace and introduces Beth Chalmers as new companion, Raine. It's available on CD for £14.99, or to download for £12.99, from *www.bigfinish.com*. There are **FIVE** CDs up for grabs for lucky readers who can tell us the correct answer to this vocational vexer:



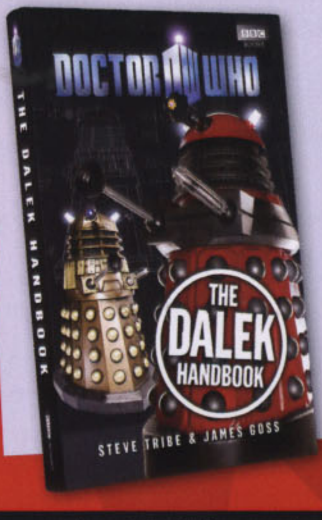
What is Raine's profession?

- A *She's a lion tamer*
- B *She's a cat burglar*
- C *She's a hamburglar*

Phone **09011 542 224** and leave your details to enter, or post your entry off to the **DWM** address, starting with this well-weathered pun "HERE COMES THE RAINE!"

THE DALEK HANDBOOK BOOK!

The Doctor's deadliest enemies, the Daleks, are celebrated in this magnificent new hardback from BBC books, written by Steve Tribe and James Goss. Beautifully illustrated throughout and containing everything you need to know about the metal meanies, the book is out on 12 May, priced £9.99. Want one **FIVE** Free copies? Of course you do! Just answer this household question, then...



What object does a Dalek's right 'arm' most resemble?

- A A bristly toothbrush
- B A sturdy sink plunger
- C A flimsy feather duster

Phone **09011 542 225** and leave your details to enter, or post your entry with this ill-advised taunt before the address below: "WHAT ARE YOU GOING TO DO, SUCKER ME TO DEATH?"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 5 May and close at midnight on Wednesday 1 June 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 434, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 1 June 2011.

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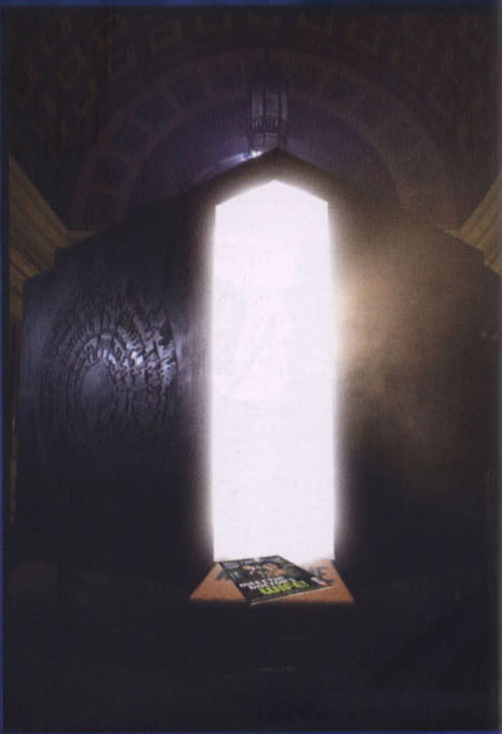

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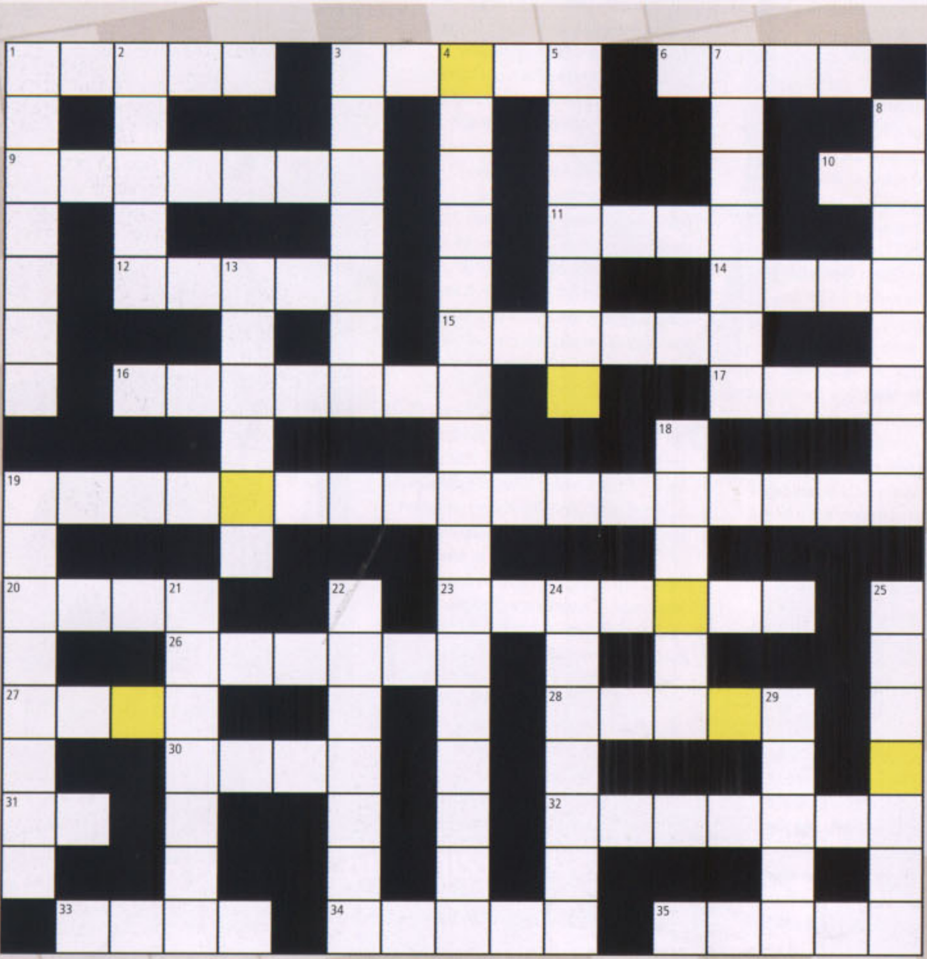
CROSSWORD

Do you know your Silurians from your Silence? Test your brain with this *Doctor Who* puzzle!



ACROSS

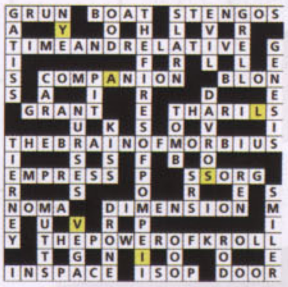
1 US President who received calls from the Impossible Astronaut (5)
3 What the Tribe of the Free thought Drathro's Light Convertor was (5)
6 Band that Rose went to see while the Doctor dealt with the Graske (4)
9 *The Time ______* (7)
10 One of the Doctor's companions (2)
11 Creatures employed by the Cessair of Diplos (4)
12 The wife of Sabor (my husband my love no) (5)
14 Joshua Naismith's mobile phone company that was advertised on the 200 bus (4)
15 Sarah discovered his hand in a quarry (6)
16 King Ycarnos's home world (7)
17 A colonist in space (4)
19 River said the Doctor would see her again when this happens (3,9,5)
20 Captain of the *Empress* (4)
23 He was poisoned by Salamander (7)
26 (and 13 Down) Credited as the writer of *Planet of the Spiders* (6,6)
27 Pseudonym of the spy sent to infiltrate Satellite Five (4)
28 (and 33 Across) Device that killed Gavrok (5,4)
30 ____ Jones – played the grandson of 10 Across (4)
31 According to Tegan's dad it was the most powerful word in the English language (2)
32 One of King Arthur's knights (7)
33 See 28 Across
34 The original name for companion Vicki (5)
35 See 7 Down

DOWN

1 City visited by the Daleks (3,4)
2 Sita, Dako or Tor, for example (5)
3 A character in one of Terry Nation's stories (7)
4 He controlled the Source (3,6,2,6)
5 Aliens that opressed humanity (7)
7 (and 35 Across) She played Delta (7,5)
8 They line the walls of the TARDIS (8)
13 See 26 Across
18 A Kaled politician (6)
19 Plinge (8)
21 Salamander's chef (7)
22 Surname of a Doctor (7)
24 He allied himself with the Sontarans (7)
25 ______ *Matter*, an early title for *Time and the Rani* (7)
29 Son of the leader of Dulkis (5)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: SYLVIA

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Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 48-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the name of a planet that's related to one of the crossword answers!

PHONE 09011 542 232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

This competition closes on 1 June 2011.

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DOCTOR WHO
FREE MASSIVE POSTER!
NEW EPISODE!
MEET THE DOCTOR'S WIFE!
NEIL GAIMAN reveals some clues about his amazing story!

WOTCHA!

The page that's quite at home in a big spaceship or sitting on top of a horse.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#5 DOCTOR WHO: THE MUSIC

The spring of 1983 was a golden time for classic pop albums. For millions of record-buying youngsters it was the spring of U2's *War*, of Eurythmics' *Sweet Dreams*, of David Bowie's *Let's Dance*, and of Michael Jackson's all-conquering *Thriller*. But for those of us with ears to hear and pocket money to squander, that magical season brought with it another LP which was infinitely sweeter, undoubtedly more thrilling, occasionally more danceable and frequently more warlike. Released in March 1983, *Doctor Who: The Music* will forever be entangled in memories of the giddy excitement surrounding the twentieth anniversary, the Longleat Celebration and the run-up to the ultimate thrill of *The Five Doctors*.

Like so many of the gemstones that litter the shores of *Doctor Who*, much of its charm lay in its oddness. Although the sleeve illustration appeared to promise a journey through the adventures of all five Doctors, *Doctor Who: The Music* was a product of the BBC Radiophonic Workshop, the legendary house of sonic marvels which, despite its long association with *Doctor Who*, had only been providing the show's incidental scores on a full-time basis for the last three years. This meant that, after the opening double whammy of the original *Doctor Who* theme and a suite of gurgling noises from 1972's avant-garde score for *The Sea Devils* (that's 'avant-garde' as in 'I avant-garde the faintest idea what they were thinking'), the rest of the LP was strictly early eighties.

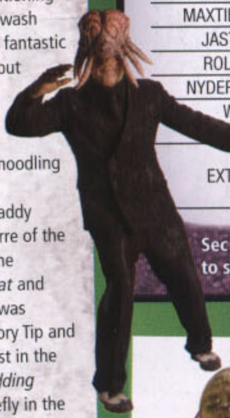
But before we even got to the music, there were the delirious sleeve notes ("The Doctor is stalked by Meglos, a power-crazed cactoid" – why weren't the *Radio Times* blurbs ever that good?), and the wonderful track titles. These ranged from the intriguing (*Subterranean Caves* – is there any other kind?) to the downright peculiar (*Omega Field Force* – I've heard of a force field, but what's a field force? The anti-matter equivalent, presumably).

And even in those heady days of analogue synth-pop, there was nothing to prepare you for the music itself. First the bad news: the album was sadly devoid of the work of Paddy Kingsland, who had recently left the Radiophonic Workshop to go freelance. This was a pity, as Kingsland's richly melodic, quasi-symphonic scores for the likes of *State of Decay*, *Logopolis* and *The Visitation* were among the finest of the period, but let's not dwell on what might have been. Instead, let's give thanks for the stirring rum-tiddly-tump pomp of Peter Howell's *Leisure Hive* music, and the muffled wallops and clanging drainpipes of Malcolm Clarke's *Earthshock* cues.

We can't conclude without mentioning Roger Limb. A year later he would wash away his sins with the unutterably fantastic score for *The Caves of Androzani*, but in order to appreciate the sheer scale of that achievement you first have to listen to the tinny, eardrum-assaulting tiddly-widdly noodling that he plastered all over *Four to Doomsday* and *Arc of Infinity*. If Paddy Kingsland was the Jean-Michel Jarre of the Radiophonic Workshop, then on the evidence of tracks like *Ergon Threat* and *Nyssa Is Hypnotized*, Roger Limb was poised somewhere between Chicory Tip and The Tweets. This is perhaps clearest in the indescribably insane *Kassia's Wedding Music*, a track which is heard briefly in the background during *The Keeper of Traken* and, frankly, raises more questions than it answers. A few stories later in *Black Orchid*, Nyssa reacts incredulously to Tegan's impromptu Charleston with the prim observation that "On Traken our dancing was much more formalised." Oh yeah? Well, the only way to square that with the Teletubbies-on-Tartrazine groove of *Kassia's Wedding Music* is to imagine consuls Tremas, Seron, Katura and the rest, faces set in the gravest stately concentration, performing some sort of Birdie Dance while hitting each other with sticks. I believe this is what's meant by going out on a limb.

IN A NUTSHELL: So I say thank you for *Doctor Who: The Music*. For giving it to me.

Roger Limb cooks up some Traken tunes.



SKARO TOP TEN

- SEC'S BOMB
- A LITTLE LESS RADIATION
- I KISSED A GERRILL
- THINGS CAN ONLY GET BETTAN
- MAXTIBLE'S SILVER HAMMING
- JAST CAAN GET ENOUGH
- ROLL OUT THE SHARREL
- NYDER FOOLS FALL IN LOVE?
- WHEREVER I THROW MY HAT (THAT'S YOUR DOME)
- THAY EXTERMINATES HORSES DOESN'T THAY?

Sec gets down to some clam rock.

THE SIX FACES OF DELUSION

Five of these filial facts are 100% true. The remaining one is a flagrant fabrication. Can you finger the fraudster from the Land of Fiction?

Answer revealed at the bottom of the page.

1. Dalek Operator Anthony Spargo is the son of Oxfordshire-based writer and animator Nick Spargo, who created the classic 1980s children's cartoon *Willo the Wisp*.
2. Child star Freddie Highmore, whose movie credits include *Finding Neverland*, *The Golden Compass* and the title role in Tim Burton's *Charlie and the Chocolate Factory*, is the son of Edward Highmore, who played Malkon in *Planet of Fire*.
3. Hollywood A-lister Paul Bettany, whose starring roles include *Master and Commander*, *A Beautiful Mind* and *The Da Vinci Code*, is the son of Thane Bettany, who played the entertainingly-bearded Tarak in *State of Decay*.
4. Current hot property Benedict Cumberbatch, who plays the title role in Steven Moffat's *Sherlock*, is the son of Wanda Ventham, known to you and me as the ill-fated Thea Ransome in *Image of the Fendahl* and the ill-faced Faroon in *Time and the Rani*.
5. Jerome Flynn, the star of *Soldier Soldier* whose string of chart-toppers with Robson & Jerome heralded the rise of a then-unknown entrepreneur called Simon Cowell, is the son of Eric Flynn, who played crewmember Leo Ryan in *The Wheel in Space*.
6. Roberta Tovey, who played Peter Cushing's big-screen granddaughter Susan in the two 1960s Dalek movies, is the daughter of George Tovey, who played the doomed poacher Ernie Clements in *Pyramids of Mars*.

DIALOGUE SPOT

FROM "THE SPACE MUSEUM – THE FINAL PHASE"

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DOCTOR
I don't know whether
you've gone into a room
and switched on the
light, and had to wait
for a second or two
before the thing lit
itself up?

BARBARA
Yes, I have. I think
most people have.
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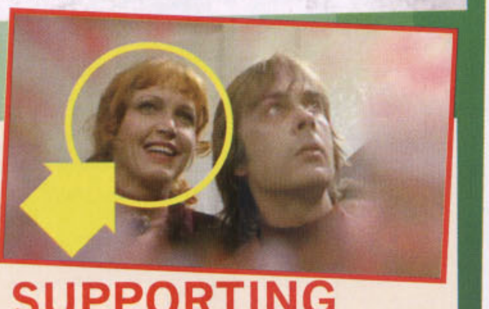
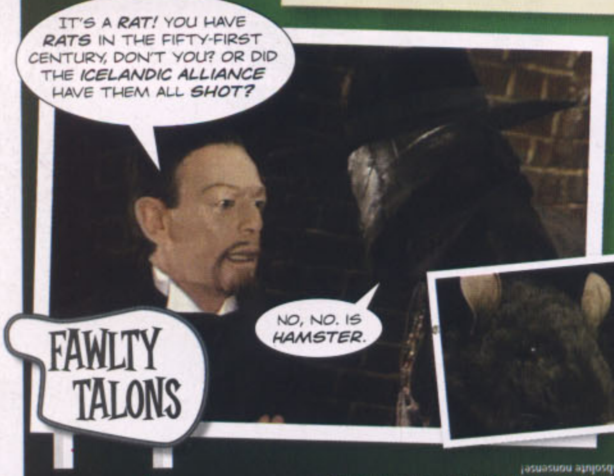


SUPPORTING ARTIST *of the month*

Thus far we've concentrated on the eye-catching enthusiasm of *Doctor Who*'s unsung crowd artistes, but the other end of the spectrum is every bit as noteworthy: there's nothing quite like an underpowered extra to add a little magic to a dramatic moment. So join me, if you will, in Part One of *The Pirate Planet*, and marvel at the fabulously reticent cheering of the tall lady standing behind Pralix as he listens to the Captain's announcement of a golden age of prosperity. We first clock her at around 2:39, when a long shot offers a fine showcase for the non-committal body-language of her first couple of "Hoorays", complete with magnificently vague arm movements direct from the Jennifer Saunders school of comedy. Then the camera moves in at 2:54 to capture the full splendour of her laid-back, blissed-out character in unforgiving close-up. Hooray, hooray, hooray, but only to a certain extent.


IT'S A RAT! YOU HAVE RATS IN THE FIFTY-FIRST CENTURY, DON'T YOU? OR DID THE ICELANDIC ALLIANCE HAVE THEM ALL SHOT?
NO, NO. IS HAMSTER.
FAWLTY TALONS

ANSWERS: page74 – It's Tanner the chauffeur on the Space-Time Visualiser; page 81 – Just for Fun! The Time Beetle, Lynda Baron, a piece of the TARDIS, Tegan; above – The Six Faces of Delusion The final falsehood is number 1. The two Spargos are unrelated, but the other five family fortunes are factual. Incidentally, it's also a complete myth that Hollywood legend Errol Flynn was in any way related to Eric Flynn. Absolute nonsense!

NEXT ISSUE...

SPOILERS, SWEETIE...

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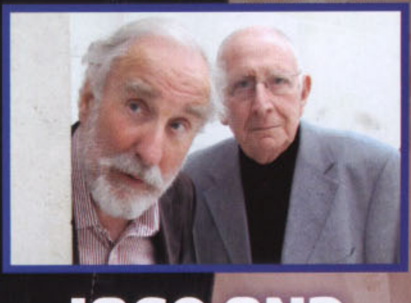

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